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EUGENE LIST

Ezio Pinza

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RCA VICTOR

EZIO PINZA claims he's an opera star because he was an unsuccessful 7-day bicycle racer. Hearing him sing after a race, a friend suggested that Pinza study voice.

At the Metropolitan Opera he sang so many villains so convincingly, critics called him the "big bad wolf of the Met." With "South Pacific" his name became a household word . . . his voice a revelation to millions up and down Main Street, U.S.A.

We are proud and happy to welcome Ezio Pinza back to the RCA Victor Red Seal label. Soon to be released: Pinza's album of hits (with Fran Warren) from his forthcoming MGM film, "MR. IMPERIUM."



Vol. LXXI, No. 2
Jan. 15, 1951

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Musical America

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Israeli Orchestra Begins First Tour Of United States

UNDER the auspices of the American Fund for Israel Institutions, a dinner was given in the grand ballroom of the Waldorf-Astoria Hotel on Jan. 8 to launch the first American tour of the Israel Philharmonic. Following the dinner the orchestra played a full-length concert, under the direction of Leonard Bernstein, who is sharing with Serge Koussevitzky the regular conducting assignments in this country. There are also to be occasional guest conductors.

The fund, which is also sponsoring the tour, realized \$200,000 from the dinner, which was attended by more than 2,000 guests who paid \$100 a plate. The proceeds will aid the fund in its cultural, educational, and social-welfare work in Israel.

Speakers at the dinner included Felix Frankfurter, associate justice of the United States Supreme Court; Robert F. Patterson, former Secretary of War; Mr. Koussevitzky; Abba Eban, Israeli ambassador to the United States; and Spyros P. Skouras, president of the Twentieth Century-Fox Film Corporation. Edward A. Norman, president of the fund, was the chairman, and Rabbi Leo Jung delivered the invocation.

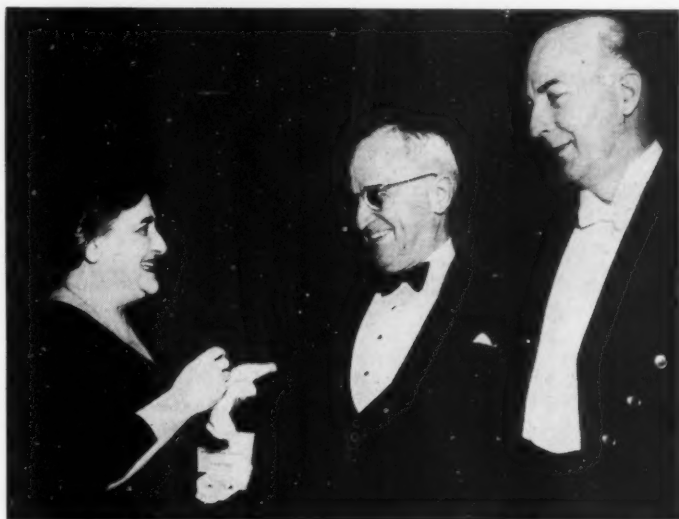
Individuals who sent messages read at the dinner included Chaim Weizmann, president of Israel; Gov. Thomas E. Dewey; and Albert Einstein.

Justice Frankfurter described the orchestra as "a real ambassador to America, linking the two peoples," and said that it would represent "the spiritual life of the people of Israel speaking articulately."

The orchestra made a special appearance in Washington, D. C., on the evening of Jan. 7, and began its tour proper with concerts in Newark, on Jan. 13, and Philadelphia, on Jan. 14. The next afternoon the players were invited to a cocktail party backstage at Carnegie Hall by the New York Philharmonic-Symphony. The Israeli ensemble's New York concerts were given in that auditorium on Jan. 13, with Mr. Koussevitzky conducting, and Jan. 14, with Mr. Bernstein conducting.

Cities scheduled to be visited thereafter were Rochester, Jan. 15; Syracuse, Jan. 16; Hartford, Jan. 17; Providence, Jan. 18; Boston, Jan. 20 and 21; Montreal, Jan. 22; Ottawa, Jan. 23; Buffalo, Jan. 24; Toronto, Jan. 25 and 27; Toledo, Jan. 28; Cleveland, Jan. 29 and 30; Pittsburgh, Jan. 31; Detroit, Feb. 4; Cincinnati, Feb. 5; Indianapolis, Feb. 6; St. Louis, Feb. 7 and 8; Chicago, Feb. 10 and 11; Milwaukee, Feb. 12; Winnipeg, Feb. 14; Minneapolis, Feb. 17; Kansas City, Feb. 18; Des Moines, Feb. 19; Denver, Feb. 21; Portland, Feb. 24; Seattle, Feb. 25; Oakland, Feb. 26; San Francisco, Feb. 27 and 28; Sacramento, March 1; Los Angeles, March 3, 4, and 5; Phoenix, March 6; Tucson, March 7; El Paso, March 8; Dallas, March 10; Oklahoma City, March 11; Tulsa, March 12; Houston, March 13; and Memphis, March 14.

By the end of the tour 55 concerts will have been played in forty cities, excluding the special appearances in New York and Washington.



PRESIDENT ATTENDS TUXEN DEBUT

President Truman chats with Dame Myra Hess and Erik Tuxen while attending the Jan. 3 concert of the National Symphony in Constitution Hall. The concert marked the debut in this country of Mr. Tuxen, Danish conductor who is regularly the leader of the Danish State Radio Symphony

Wide World

National Emergency Shadows MTNA's Annual Convention

By QUAINANCE EATON

Washington

THE place of music in an emergency was a topic that was necessarily introduced into the agenda of the Music Teachers National Association in its 75th annual convention here, from Dec. 26 to 30, and one that cast an inevitable shadow over the week's proceedings. Discussions of future plans for the organization, as well as plans within the dozen or more co-operating groups that held meetings or sent representatives, ended almost invariably with an implied question mark, since most of the organizations are concerned eventually if not immediately with the youth that may be drained away in wartime activity. The problem posed itself in many sessions as one not of what and how to teach, but whom. The school music division of the association will once again have to introduce and emphasize patriotic songs in classrooms, while still preserving its essential program so that administrators will not consider the emergency gesture a satisfactory substitute for a considered music curriculum.

Problems of finance go hand in hand with difficult political conditions. MTNA plans to meet the future with an attempt at expansion, amending its constitution to allow a reduction in individual membership dues if fifty per cent of a state's membership desires to join the national body. This was the chief business decision in a convention which re-elected its entire slate of officers for another term. Roy Underwood, of Michigan State College, East Lansing, Mich., remains as president. Vice-presidents are Barrett Stout, of Louisiana State University, Baton Rouge; Luther Richman, of the Cincinnati Conservatory of Music; and Harold Spivacke, of the music division of the Library of

Congress, Karl Kursteiner, of Florida State University, is secretary; Raymond Kendall, of the University of Southern California, is treasurer; Garry White, of the Los Angeles Conservatory, is assistant treasurer; and Theodore M. Finney, of the University of Pittsburgh, is editor.

An invitation was accepted to convene in Dallas in the last week in February, 1952—a change, as in February 1950, from the traditional but inconvenient Christmas week.

As is now customary, several organizations held conventions jointly with MTNA, or sponsored social functions attended by their own memberships. The formal meetings included those of the American Matthey Association, Dec. 28 and 29; the American Musicological Society, Dec. 27 to 29; the American String Teachers Association, Dec. 26 to 29; the College Music Association, Dec. 29 and 30; the Music Library Association, Dec. 28; the National Association of Teachers of Singing, Dec. 27 to 30; the National Guild of Piano Teachers, Dec. 30; and the National Association of Music Therapy, in its first annual meeting, Dec. 27 and 28. Luncheons were given by the National Federation of Music Clubs and by four music fraternities—Delta Omicron, Mu Phi Epsilon, Phi Beta, Phi Mu Alpha, and Sigma Alpha Iota.

More than a thousand delegates were registered by the end of the convention, although the full membership seemed to be present under one roof on only one occasion—at the complimentary concert played in Constitution Hall on the evening of Dec. 27 by Howard Mitchell and the National Symphony. One general session and two joint ones were well attended, and the sectional meetings of the piano, string and vocal groups had audiences of moderate size; but

(Continued on page 31)

Public Fund Drive For 1951-52 Begun By Metropolitan

THE Metropolitan Opera Association has opened a public drive to raise \$750,000 to meet maintenance needs for this season and provide production improvements for next season. The announcement of the campaign and an appeal for contributions from opera lovers throughout the nation was made by George A. Sloan, chairman of the board of directors, in a radio address on Dec. 30, broadcast between the second and third acts of the broadcast performance of *Der Fliegende Holländer*.

The association ended its 1949-50 season with the largest deficit in its history, \$324,638. The loss would have been even greater if \$131,739 had not been taken from the development fund, but this action practically stripped the company of cash reserves for new productions.

As he has in the past, Mr. Sloan attacked the Federal admission tax as responsible for the deficit, pointing out that the Metropolitan had last year turned over to the government approximately \$400,000.

In speaking of the plans for next season, when it is hoped to provide new productions for three or four standard works, he noted that "there is great need for new costumes and new scenery to replace those sets that have been in use for 25 years or longer."

In discussing the cost of maintaining an opera company, Mr. Sloan observed that "opera at its best is expensive, just as a fine museum, or university, or great scientific laboratory is expensive. To maintain the highest artistic standards traditional with the Metropolitan is today more expensive than ever."

"For the presentation of the eighteen to 25 operas in a season's repertory, the Metropolitan needs an organization of some 600 persons, comprising 100 of the most important artists, conductors, and stage directors, an orchestra of about ninety, a chorus of about eighty, a stage crew of 85, and about 200 personnel comprising scenery designers, various supporting technicians, and administrative staff. The services of our artists are obtained in competition with the other major opera houses of the world, most of which meet their operating losses by government subsidy."

The current drive for funds is the fifth the Metropolitan has conducted, and the second largest, being exceeded only by the campaign for \$1,000,000 in 1940. Campaigns in 1932 and 1944 were for \$300,000 each, and one in February, 1949, was for \$250,000.

The initial response to the appeal was "heart-warming," according to a speech Mrs. August Belmont, honorary chairman of the drive, gave during the opera broadcast a week later, on Jan. 6. She told the radio audience that "if anyone ever had any doubts as to the importance of the Metropolitan Opera in American life, these doubts certainly would be dispelled by reading the mail that has already arrived in New York since Mr. Sloan's broadcast."

An official certificate identifying the donor as a "national radio patron" will be sent to all who make contributions.

Munch Conducts Tcherpnin Piano Concerto In Boston

Boston
CHARLES MUNCH conducted Alexander Tcherpnin's Second Piano Concerto, with the composer as soloist, and Bruckner's Seventh Symphony in the Boston Symphony concerts in Symphony Hall on Dec. 29 and 30. The concerto, composed in Paris in 1923, had never been heard here before, and the composer, looking considerably younger than his 51 years, played like the virtuoso he is. The work, in one long movement that subdivides into five more or less recognizable episodes, begins with a loud tympani roll, followed by a trumpet fanfare. The subsequent music is peppery rather than vinegary. The theme and variations of the second episode, for example, are learnedly contrapuntal, but they do not sound that way, for a light, almost impish and witty character is sustained from beginning to end. The solo part is sometimes inaudible because of the weight of the orchestra.

The Bruckner symphony was the first music of the Austrian composer to be conducted here by Mr. Munch. When the French musician took over the artistic helm of the Boston Symphony, the rumor was that he did not like Bruckner and probably would conduct little or none of it. These performances disposed of that idea and proved that he can present this music superbly. Perhaps, as with Bach and Beethoven, Bruckner arouses the German side of Mr. Munch's background. Certainly these performances boasted a broad, rich style and a vastly sympathetic treatment. The texture was clear as crystal and every theme and counter-theme could easily be heard. The conductor made one sizeable cut in the finale.

Ania Dorfmann, playing Beethoven's C major Piano Concerto with high competence, was the soloist in the third Tuesday evening concert, on Dec. 19. The rest of the program included the Handel-Harty Water Music, Schumann's Spring Symphony, and Ravel's Spanish Rhapsody.

The Ravel work had also served as the climax of the concerts for Dec. 15 and 16. Given a superb reading of almost indescribable power and vivid color, it revealed both composer and conductor in the best light. Aldo Ciccolini, a soloist new to Boston, made a deep impression by his performance of Tchaikovsky's B flat minor Piano Concerto. The remarkable quality of the reading was its fineness — no pounding, no pianistic roaring, no orchestral rantings. Soloist and conductor evidently had the same idea of the work and the result was a performance not of heroic stature but of great polish.

This year appropriate Christmas music was played in the Dec. 22 and 23 program—Bach's Christmas Oratorio. Mr. Munch presented the first three of the six cantatas, most of the fourth, and a portion of the sixth, omitting the fifth altogether. Cuts had been made and da capo repeats eliminated, but the overwhelming beauty of the music remained to enthrall the listener. The chorus, prepared by Arthur Fiedler, was excellent, save that there were too few basses. Of the soloists only James Pease exhibited technical and expressive distinction. Marguerite Willauer, soprano; Janice Moudry, contralto; and William Hess, tenor, were no more than barely adequate. Mr. Munch's conducting was remarkable in its mastery of style and devoted intensity.

The weeks preceding the holidays brought numerous other concerts of various description. The most distinguished

was the season's first Jordan Hall appearance, on Dec. 13, of the Zimble String Sinfonietta. This group of Boston Symphony players, founded by Josef Zimble, who is modestly content to play second cello parts, is a crack ensemble. The program was the first in a new series of three sponsored by the Friends of Chamber Music, Inc. Alexander Schneider was the soloist. Alone he played Bach's Chaconne and with the ensemble the E major Violin Concerto. His playing sounded a little nervous but had its familiar qualities of depth and understanding. The program began with William Boyce's rather heavy-handed Eighth Symphony. Far more interesting was Hindemith's Trauermusik, with Joseph de Pasquale as the fine viola soloist. More of a novelty was Malipiero's bucolic and stupefyingly long Rispetti e Strambotti, heard for the first time in its new version for string ensemble. The original scoring, made thirty years ago, was for string quartet. Malipiero is a rugged individualist and says what he has to say with the utmost tenacity. It is interesting but has no sensuous beauty. The score is dedicated to Mrs. Elizabeth Sprague Coolidge, who was present.

Mozart's La Finta Giardiniera was given its first professional production in Boston on Dec. 10 at the Boston Opera House by the New England Opera Theatre. It was sung in English under the title Violanta, with Sarah Caldwell as conductor and stage director. Last spring Miss Caldwell had staged the opera with forces from the Boston University College of Music opera workshop. The recent performance was vastly superior. In the cast were Mac Morgan as the Mayor, Nancy Trickey as Arminda, Adele Addison as Violanta, Edith Evans as Ramiro, Raymond Smolover as Belfiore, Julian Patrick as Nardo, and Marni Nixon as Serpetta. In color and design the production was the best the group has yet given, and Miss Caldwell's work was highly creditable. Miss Addison contributed the best singing and Miss Trickey the best acting.

Lorna Cooke De Varon conducted the chorus and orchestra of the New England Conservatory in Haydn's Lord Nelson Mass, a rarity hereabouts, on Dec. 14. Apart from some ill-judged tempos, notably the Kyrie, which went too fast, the performance was very good. Another choral Christmas presentation, and a good one, was that of Handel's Messiah, by the Handel and Haydn Society. Thompson Stone conducted it on Dec. 10 and 11, with Sara Carter, Lillian Chookasian, David Cunningham, and Chester Watson as soloists.

Haydn's The Creation was given a praiseworthy revival by Klaus Liepmann and singers from the musical clubs of the Massachusetts Institute of Technology, on Dec. 8. Mr. Liepmann is doing a world of musical good for that austere institution of logarithms, electronics, main bearings, and computations, and this was a lively and absorbing performance, if subject to the flaws of most amateur undertakings. The fine, professional soloists were Willabelle Underwood, soprano; Gene Cox, tenor; and Paul Matthen, bass.

Another ornament to the local Christmas season was the annual visit to Jordan Hall, on Dec. 10, of the Trapp Family Singers, newly returned from Europe.

The Boston Civic Symphony, conducted by Paul Cherkassky, began another season at Jordan Hall on Nov. 30. Dvorak's seldom-heard Third Symphony and Beethoven's C minor Piano Concerto, with Robert



ASSISTED DOUBLE PLAY

Jennie Tourel hurries out of Town Hall after her Jan. 8 appearance with the Little Orchestra to sing with the Israel Philharmonic under Leonard Bernstein in the benefit dinner-concert at the Waldorf-Astoria Hotel sponsored by the American Fund for Israel Institutions. The City of New York provided Miss Tourel with a special police escort

Fraser, a local musician of competence, as soloist, were included in the program.

The Harvard-Radcliffe Orchestra, with its new and talented conductor, Russell Stanger, played at Sanders Theatre on Dec. 6. Haydn's G major Symphony, No. 88; Bach's Magnificat; and Shostakovich's Fifth Symphony made up the program. Singing in the Bach work were the Harvard Glee Club and Radcliffe Choral Society; Eleanor Davis, soprano; Eunice Alberts, contralto; Hugues Cuénod, tenor; and Paul Tibbetts, bass. The calibre of material in the orchestra this year is unusually high, and it can almost be judged on professional grounds.

Gerard Souzaay made an auspicious debut at the second of the season's Boston Morning Musicales in aid of the Boston School of Occupational Therapy, in the ballroom of Hotel Statler on Dec. 6.

Adele Addison, the enormously gifted young soprano who has risen rapidly in the past two years, made her first appearance in the Richmond Celebrity Series, at Jordan Hall on Dec. 3. Although she seemed a little tired at first and the effort of her singing was apparent, she soon regained her customary poise and ease and rewarded the large audience with some superlative vocalism.

E. Power Biggs concluded his series of three organ recitals on the new instrument at Symphony Hall on Dec. 4. Roland Hayes, in good voice and at the peak of his great musicianship, made an annual appearance at Symphony Hall on Dec. 3. Webster Aitken played three programs—on Dec. 1, 3, and 5—devoted to the late piano works of Beethoven. He appeared at Sanders Theatre under the combined auspices of the Harvard University department of music and the Fanny Peabody Mason Music Foundation.

Other programs have been given by Phyllis Knox, pianist, on Dec. 7; the First Piano Quartet, on Dec. 9; and Teresa McGovern, soprano, on Dec. 12.

—CYRUS DURGIN

Rare Oratorio Edition Rescued in Church Fire

JOHNSTOWN, PENNA. — The only first edition in America of Handel's Messiah, borrowed from the Johnstown Public Library by the choir of the Franklin Street Methodist Church for a performance of the oratorio, was saved by church officials when a \$50,000 fire destroyed the church on Dec. 9.

Fort Worth Opera Company Gives Fledermaus

FORT WORTH.—The Fort Worth Civic Opera, now in its fifth year, opened its season with an excellent production of Strauss's The Bat, given on Nov. 29 and Dec. 1. Karl Kritiz, serving for the second year as general director, conducted; Larry Bolton was the stage director and David Preston the choreographer. The cast included Laura Castellano, Ralph Herbert, Kenneth Schon, Lou Marcella, Betty Bynum Utter, Floyd Lisle, Norris Greer, Walter Volbach, Martha Pulliam, and Mr. Bolton. Gloria Cutting and Peter Deign were the leading dancers.

The next presentation will be Mozart's The Marriage of Figaro, on Feb. 14 and 16, with Mr. Kritiz conducting and Dino Yannopoulos as stage director.

The Dallas Symphony appeared in concerts here on Nov. 20; Dec. 11, with Mischa Elman as soloist; and Jan. 10, with Erica Morini as soloist. Walter Hendl conducted. Mrs. John F. Lyons, local manager of the concerts, also presented Jeanette MacDonald in recital on Nov. 1.

In the Masters of Tomorrow Series, sponsored by the Junior League, Boris Zadri was the recitalist on Nov. 3 and Lois Toman on Jan. 5.

The local chapter of the American Guild of Organists presented Bob Whitly, winner of the guild's national contest, on Nov. 17.

Texas Christian University conducted an interscholastic league choral clinic on Nov. 11; presented concerts by its orchestra on Nov. 14 and string quartet on Nov. 27; staged a fine arts festival during the week of Dec. 10; and sponsored a program by the Paganini Quartet on Jan. 7.

Texas Wesleyan College held its fifth annual choral clinic on Nov. 13 and 14, with David Foltz conducting, and offered its annual presentation of Handel's Messiah, on Dec. 10, with Herrold Headley conducting.

The Southwestern Baptist Theological Seminary school of sacred music gave its 36th annual performance of the Messiah, in its entirety, under the direction of J. Campbell Wary.

Appearances have been made under the auspices of the Civic Music Association by Astrid Varnay, on Oct. 5; the Charles L. Wagner Opera Company, on Nov. 10; and Alexander Brailowsky, on Dec. 3.

—DOROTHY NELL WHALEY

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AMERICA



Six aspects of Nelson Eddy's life and career. Upper left: as Amonasro, the role in which he made his operatic debut. Upper center: as concert soloist, in Respighi's *Maria Egiziaca*, the composer, who conducted, and Charlotte Boerner. Upper right: with his manager, the late Calvin Franklin. Lower right: In the film *Naughty Marietta*, with Jeanette MacDonald. Lower center: at home in California. Lower left: broadcasting and recording with Robert Armbruster and his orchestra.

Nelson Eddy—Story-Teller In Song

By ROBERT SABIN

WHEN Nelson Eddy walks into a room the atmosphere livens immediately. He has a remarkably spontaneous temperament, with a delightful sense of humor about himself and other people. His friendliness towards everyone, whether they are big-wigs or completely obscure, is no professional mask to be discarded behind the scenes. He really likes people, and he feels his communication with them as directly in private life as on the concert platform. On his way up towards success in music, Eddy worked on newspapers and in business. He has sung an amazing variety of opera and operetta music, from the role of the Drum Major in Alban Berg's *Wozzeck*, to that of Sergeant Malone in Rudolf Friml's *Rose Marie*. He has interpreted as wide a range of song literature, from Strauss's *Lied an meinen Sohn*, to Jacques Wolfe's *Shortnin' Bread*. He has performed for audiences of all kinds—staid, traditional recital publics in Boston, New York and other music centers, adoring motion picture fans, and soldiers in remote outposts in Libya, Tunisia, Persia, and other lands, during the last war. But whether he was singing Gilbert and Sullivan or Wagner he has always done it wholeheartedly. Eddy likes to speak of himself as a story teller in song. He obtains his greatest artistic satisfaction in the close contact that he establishes with his audiences. Even when he is singing German lieder, or other intellectually demanding music, he makes sure that this listeners understand; he never loses his grasp over them. And he is a born story teller.

Once, at the beginning of his oper-

atic career, in the 1920s, Eddy was singing the role of Lescaut in Puccini's *Manon Lescaut*, in Philadelphia. He admired profoundly the prima donna who was singing the part of Manon, and in the scene in which she sings *In quelle trine morbide*, he decided to help her by adding some effective stage business. In all goodness of heart he waited until she had begun singing it, and then wandered across the stage, looked over the dressing table, examined the trinkets, fiddled with his sword, and kept the audience amused throughout, so that there would be no let-down in the stage action. After the performance, he noticed a strange coldness in his fellow artists, but it was several days before a kind friend enlightened him about the ancient and dishonorable art of scene-stealing, in which he had so innocently indulged.

FEW singers have had such richly varied careers and faced so heterogeneous an audience as Eddy. After his Hollywood successes he brought a huge new motion-picture public into the concert hall, for concert singing has always been his first love. To stimulate and satisfy this public, while offering the more traditional elements of his audiences the solid fare with which he had always provided them, was a challenge to his ingenuity. Eddy has always been a hard worker. He still studies both languages and music, and any one who examines his concert programs will find an astounding range of repertoire. A few years ago he learned Russian during a busy concert tour, and he sings with facility in half a dozen tongues. He is genuinely modest about himself. When young singers come to him (as they constantly do) to learn the formula

for success, he tells them of the gruelling work he did in his early years, and of the foresight he had in being always ready when opportunity came along.

During his operatic career in Philadelphia Eddy sang no less than 28 roles, including those of Hamerlein in Richard Strauss's *Feuersnot* and Arlecchino in Ariadne auf Naxos besides more familiar parts in the Wagner operas and in the standard works of the Italian and French repertoires. In 1931, Leopold Stokowski decided to produce Alban Berg's *Wozzeck*. Eddy heard of his plans and quickly bought the score of the opera and began working on the role of the Drum Major. Although he had no definite prospect of obtaining the engagement, he was willing for so desirable a goal to spend the time, money, and tremendous effort involved. When the time came for the auditions, Eddy was ready to sing the part. Stokowski was amazed, and promptly gave him the role. A similar foresight brought Eddy engagements to sing in Schönberg's *Gurrelieder* and in Respighi's *Maria Egiziaca*. Although he was ambitious, Eddy did not make the mistake of trying to do too much at first. When he began singing with the Philadelphia Opera Company he told the director that he did not feel ready for leading parts, and asked for smaller roles until he had gained more experience.

NOW that he has become a popular figure in the music world, people are apt to forget how many things Eddy has accomplished, and how much work went into his success. He was born in Providence, R. I., on June 29, 1901. Both of his parents were musi-

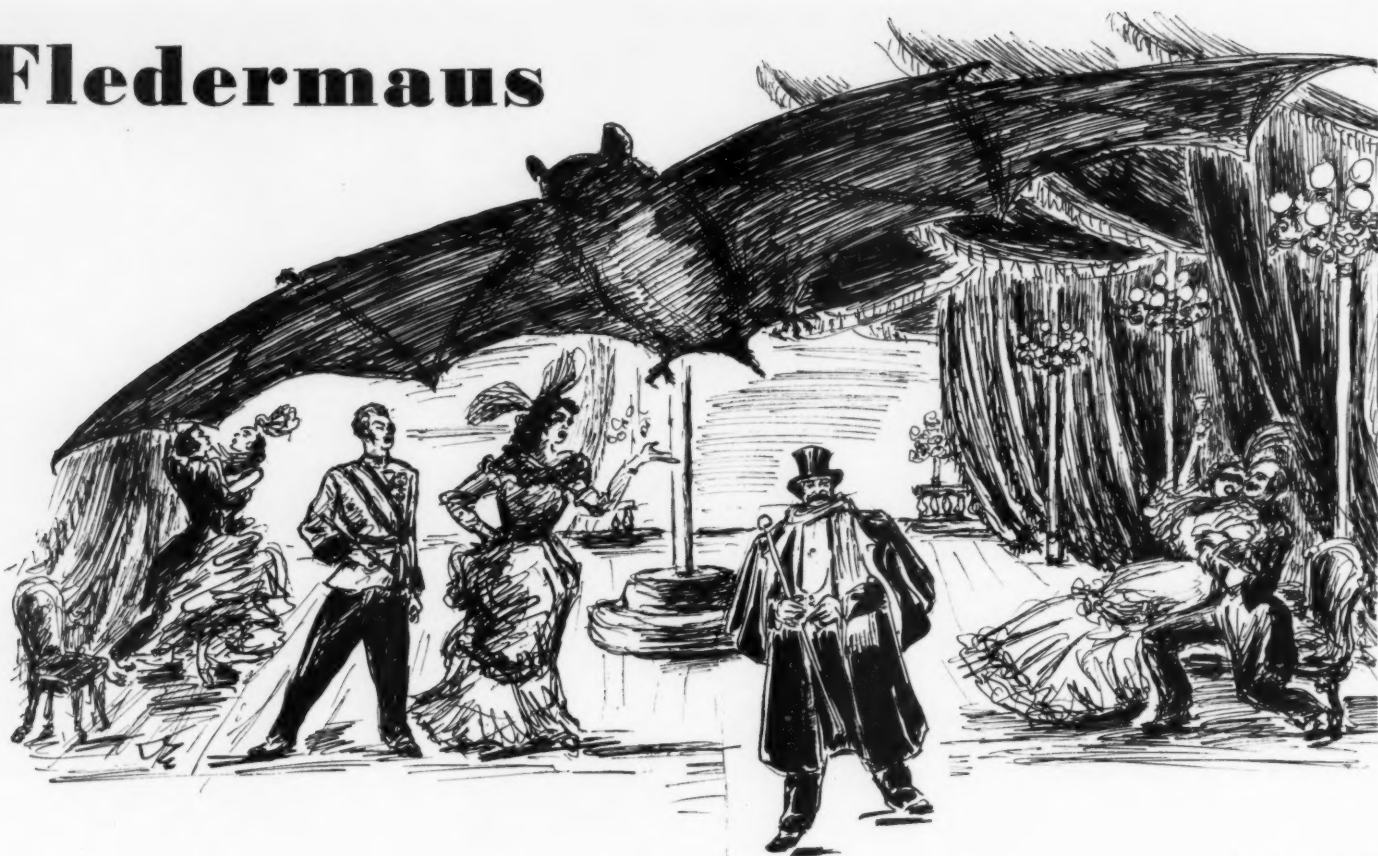
cal. His father, a mechanical engineer, was a bass in a church choir and drum major of the First Regimental Band of the Rhode Island National Guard. His mother, also a singer, encouraged his musical talent from the first, and helped him loyally through all of the struggles of his early years to get established as a professional musician. Nelson was a boy soprano until his voice changed, and he sang as a choir boy in Providence. He attended various schools in Providence and nearby cities until 1915, when he went to Philadelphia.

During the next few years Eddy held a variety of jobs—in a plumbing fixture business, in an advertising agency, and on various Philadelphia newspapers, where he worked as a cub reporter and fulfilled other duties. He continued to study music, took a correspondence course, and gave further evidences of the ambition and capacity for hard work that were to help him through these formative years. Eddy listened to recordings of opera arias by famous artists and sang with them. He checked his Italian with friends in the offices where he worked. He sang in church choirs and helped pay for his voice lessons with his earnings from singing for Elks Clubs and other organizations in and around Philadelphia. Everywhere he found people willing to help him with his languages and to encourage him. He went to the opera as often as he found time, and also heard as many vocal recitals as he could.

While he was taking lessons by example from recordings by Ruffo, Scotti, Amato, Campanari, and Wernher, he also sought as much actual instruction as he could afford. After an audition with David Bispham, the

(Continued on page 25)

Fledermaus



Drawings by B. F. Dolbin

By CECIL SMITH

HAVING demonstrated his artistic sobriety in the first two new productions—Don Carlo and Der Fliegende Holländer—of his initial Metropolitan season, Rudolf Bing gave his patrons a frivolous, light-hearted holiday gift on Dec. 20, when Johann Strauss's *Die Fledermaus* was staged by the company for the first time since 1905. In times past, the Metropolitan has seldom considered Viennese operetta a field worthy of its attention; von Suppé's *Boccaccio*, produced in 1931 for Maria Jeritza, was its last brief flirtation with the music of this blithe school. But Mr. Bing felt that the Central European



custom of presenting *Die Fledermaus* (or just plain *Fledermaus*, as the Metropolitan chooses to bill it) as a jeu d'esprit for the leading artists might prove a welcome diversion from Mozart, Wagner, and Verdi. He also believed that a gala *Fledermaus* revival would prove popular enough to bring in some profits to the aching box-office.

On both counts he appears to have been right. When Ljuba Welitch gravely sang to Richard Tucker, "You've made your bed and you must lie in it," and when Patrice Munsel invited Set Svanholm to "Look me

over once, look me over twice," the audience was enraptured. The sight of Miss Welitch in a trailing lavender negligée that swore artfully at her brilliant red hair; the discovery of soubrette talents on Miss Munsel's part that would entitle her to immediate stardom on Broadway; the fabulous caricature by Risé Stevens of Prince Orlofsky, with a monocle, an eighteen-inch cigarette holder, and a general air of bored fatuity; even the none-too-convincing spectacle of Mr. Svanholm trying to appear relaxed and off-hand, with the aid of a false moustache—these were pleasures not afforded by Don Giovanni or Il Barbiere di Siviglia or Carmen or Siegfried. The first audience, which had every right to be captious, since it had paid a high price for orchestra seats (the *Fledermaus* production was the second in the \$60 package of three "firsts," which also included the opening-night *Don Carlo* and the forthcoming *Fidelio* revival), took the singers, the music, and the whole production to its heart. At the end of the opera the house resounded to the longest applause since the debut of Miss Welitch in *Salome*.

TAKEN as a whole, the production was by no means *echt*; much of the time, it was scarcely Viennese at all. But neither Mr. Bing nor anyone else concerned with it had intended that it should be. To have attempted to recapture the exquisite sensibilities of Felix Brentano's staging, in 1942, of the New Opera Company version, known as *Rosalinda*, would have been downright folly. The Metropolitan Opera House is too large for so intimate a performance; this one had to be big and splashy in order to justify its presentation in so vast an auditorium. Moreover, the production was intended as a step toward creating a rapport between the Metropolitan and the audience of Broadway theatregoers who regard the opera house as a museum and are never lured to Fortieth Street except to see legitimate plays across the street at the Empire.

To effect this rapprochement of interests, Mr. Bing secured the aid of two shrewd and experienced Broadway practitioners. The stage direc-

tion, and along with it the modernization of the book, he turned over to Garson Kanin, who is equally adept at writing and directing, as his intelligent and enormously successful comedy *Born Yesterday* demonstrated. The creation of new English lyrics he assigned with carte blanche to Howard Dietz, whose merited reputation as a slick and literate lyricist stretches back to such memorable Broadway products of the early 1930s as *Three's a Crowd* and *The Band Wagon*. Since neither Mr. Kanin nor Mr. Dietz had, in all probability, ever seen *Die Fledermaus* in Vienna, they were unhampered by the weight of tradition and free to devote themselves to the project of making an outmoded 1874 libretto as interesting as possible to New York spectators in 1950.

THEIR success was little short of astounding. It is not detracting from the contributions of the singers, or of Eugene Ormandy, who was engaged as conductor when Fritz Reiner decided that he did not want to toy with the work, or of Rolf Gerard's luxurious setting and costumes to attribute a large part of the viability of the production to Mr. Kanin and Mr. Dietz. By trimming out superfluous wordage and reworking the dialogue in almost telegraphic language, Mr. Kanin has sped the plot through efficiently. There are none of the desolating passages, so common in revivals of antiquated operettas, in which everything comes to a standstill while the principals exchange a dozen or two sides of creaking, epigrammatic, 75-year-old wit. In the earlier *Rosalinda*, the English adaptation derived by Gottfried Reinhardt and John Meehan, Jr., from Max Reinhardt's adaptation of the German original—may have been closer to the Viennese source, but it was not half so gay for the contemporary American audience or nearly so well-paced.

Mr. Dietz's lyrics are in the main very engaging; since comparisons are in order, they seemed an even greater improvement over Paul Kerby's lyrics for *Rosalinda* than the Kanin book over the soberer libretto of that version. They are seldom laborious, and at their best they have the gleam of

FLEDERMAUS
Operetta in three acts by Johann Strauss, Jr. English lyrics by Howard Dietz. English text by Garson Kanin, adapted from the libretto of Haffner and Genée. Staged by Garson Kanin. Settings and costumes by Rolf Gerard. Choreography by Antony Tudor. Presented by the Metropolitan Opera Company in the Metropolitan Opera House, Dec. 20, 1950.

Cast:

Eisenstein.....	Set Svanholm
Rosalinda.....	Ljuba Welitch
Adèle.....	Patrice Munsel
Alfred.....	Richard Tucker
Prince Orlofsky.....	Risë Stevens
Dr. Falke.....	John Brownlee
Frank.....	Hugh Thompson
Dr. Blind.....	Paul Franke
Frosch.....	Jack Gilford (debut)
Ida, and prima ballerina.....	Nana Gollner
Guests, dancers, singers, servants, bums, prisoners, tarls	
Conductor.....	Eugene Ormandy (debut)
Chorus master.....	Kurt Adler
Assistant to Mr. Kanin.....	Kip Good

genuinely felicitous diction and fresh fun-making. They seem to sing well, although this is a dangerous observation to make, and one for which the testimony of the singers is essential. At any rate, Mr. Dietz has followed the example set by Oscar Hammerstein II in his brilliant adaptation of *Carmen* for the production known as *Carmen Jones*. He has absorbed the over-all meaning of each song or ensemble, and has written a whole



new and fluent English continuity. But it is astonishing to discover, from a collation of the new text with the German original, to how large an extent Mr. Dietz has preserved not only the key subjects and the basic gags, but much of the ordering and organization of the ideas. Mr. Dietz now joins Mr. Hammerstein in the short list of translators who ought to be pressed into service for English versions of standard operas. It requires no less skill to handle the prosody, rhyme schemes and recurrent refrain of Prince Orlofsky's song, *Chacun à son goût*, than to make intelligent and attractive English out of the Ballatella in Pagliacci or the Catalogue Aria in Don Giovanni.

IN his visual embellishment of this revitalized plot and these revitalized words—and of Johann Strauss's music, which needs no doctoring whatever—Mr. Gerard spread himself handsomely. Of the three settings, that of the first act is perhaps the best. The Eisensteins' living room is dominated by a background of figured, pale canary-yellow wallpaper, against which, in fanciful fashion, half the furniture of the room (including a heating-stove of imperial proportions) is humorously cartooned. The color-scheme of the room, in which the chief foil for the yellow is a grayed white, presents a cool aspect, as though to suggest that we should not allow ourselves to participate emotionally in the display of exaggerated passions the scene will bring. The second-act ball scene at Prince Orlofsky's, while it drew excited applause at the rise of the curtain, turned out to be somewhat uninteresting to look at for the better part of an hour. It is hardly more than a large tent, of dark red, supported by a considerable number of slender tent-poles. I could not banish the feeling that Mr. Gerard could have been more resourceful without running into the danger of negating the effect of the brilliant, multi-colored costumes of the principals and chorus. The last act, in the jail, is unattractive and unoriginal—unattractive because its unrelieved pale blue color is a depressant, creating an unnecessary psychological hazard in a scene that is fifty per cent low comedy at best; and unoriginal because it combines devices already used to better effect in Mr. Gerard's Don Carlo settings (the blue walls recall the scene between Don Carlo and the Grand Inquisitor, and the barred cells on the upper level are much like the grill through which Rodrigo is shot). Throughout the opera, however, Mr. Gerard's costumes are ornamental and appropriately conceived for the characters they clothe. They also suggest the 1870s sufficiently without relying on period evocation for their main effect. Miss Welitch's ball gown, a dissonant emerald green against her red hair, and Miss Munsel's clothes—a pert black-and-white checked maid's dress, with foot-high black shoes, and a bustled and trained red evening-gown—are first-class examples of contemporary costume design. And whatever its occasional lapses, all of Mr. Gerard's work has the inestimable advantage of possessing the up-to-dateness of style and taste Mr. Bing seeks to achieve in all his productions, whether comic or serious.

FOR Mr. Ormandy, this performance was a debut in a new field. He has, it is true, conducted outdoor opera at the Hollywood Bowl. But he had never before appeared in the pit of an opera house. This fact, however, nobody could have guessed. Few performances conducted by directors of many years' experience move so smoothly from start to finish. The overture was brightly played, and the men in the orchestra strove to live up to the conductor's apparent expectation that they would perform in as animated and polished a fashion as his own Philadelphia Orchestra. The entire opera was superlatively

well gauged in tempo. Mr. Ormandy's accompaniments fitted the singers' phrasing like a glove, yet he required from them enough allegiance to his beat to keep the music always in motion. Balances among the voices and between voices and orchestra were sensitive and scrupulous, and insofar as the enunciation of the principals permitted, the words were entirely intelligible. There was seldom anything noticeably Viennese about Mr. Ormandy's inflections of the rhythms, but there was no want of animation, and it was honorable of the conductor not to try to fake a style in which he might not have felt at home.

PATRICE Munsel achieved by far the greatest triumph of her career as Adele, the Eisensteins' serving-maid who poses as an aristocrat at Prince Orlofsky's party. Relieved of responsibility for upholding the ingrained traditions of such foreign-language roles as Lucia and Gilda, she rose to Mr. Kanin's direction with a spontaneity and a sureness of theatrical effect she had never before manifested. Every vestige of the apprentice coloratura vanished, and she disclosed herself as a sparkling comedienne, handling herself with a rare instinct for controlled comic movement and gesture, and delivering her lines with bite and innuendo. Her singing was utterly secure, and possessed of bravado and whole-heartedness, and her English diction was letter-perfect. Twice in the evening the performance stopped dead for several minutes while the audience applauded and the standees (not the suborned ones) cheered loudly. It was an exciting evening for both Miss

ing upon Miss Welitch. Disdaining to undertake the task of creating a consistent character, she merely engaged in a determined romp. She seemed more amusing in the first act than later on, not because her vitality waned, but because the bull-in-a-china-shop technique is subject to a law of diminishing returns, even when it is employed by a celebrated diva. Her singing was placid in the extreme; perhaps she was deliberately employing a technique similar to that perfected by Vivienne Segal in *Pal Joey* of uttering double entendres with an air of bland innocence. In any event, the contrast between her restless physical activity and her almost uninflected singing was reasonably diverting at first. But she threw away her chance to stampede her audience when she sang the second-act *czardas* listlessly and without accent or climax, so that in sum total her contribution to the evening was a pale one. Nor was she careful about her pronunciation; she should have taken much greater pains, since her English speech has a heavy accent, to articulate clearly. Somewhere between a half and two-thirds of her lines did not carry to the audience.

As Eisenstein, Mr. Svanholm was a fish out of water. It was apparent that he had striven to acquire some of the light touch the director asked for, but his repertory of comic devices was both small and ponderous, and he spent too much time either teetering on his heels or endlessly dangling in view of the audience a watch he kept promising to one lady after another. He sang sturdily and accurately, but his Wagnerian voice tended to crush the lilting Strauss

stage, burst at the beginning of the third act, to convulse the audience with his antics as Frosch, the drunken jailer. He was in what the theatre trade would call a tough spot, for he had been engaged for the part after months of rumor and half-promise that Danny Kaye would appear in it. But Mr. Gilford knows his business, and by the time he had slid down a flight of stairs bottom-first four times, hung a hat on a blank wall and made it stick, and tried to push his way through the wall instead of the door, crying plaintively, "They've walled us in!"—by the time he had exploited these venerable devices of vaudeville, burlesque, and the Borscht circuit, he held the audience, including this reviewer, in the hollow of his hand.

AT the height of the party, Nana Gollner, who had previously appeared in the speaking role of Ida, and the members of Antony Tudor's new Metropolitan Ballet emerged from the wings to dance to the interpolated music of Johann Strauss's *Roses from the South*. This should have been the peak of the evening's gaiety, but it most decidedly was not. The choreography was empty and uninventive; Miss Gollner, heavier nowadays than is desirable in a prima ballerina, danced listlessly; and the corps de ballet was generally inept and amateurish. Both in the *Walpurgis Night* ballet in Faust and in the *Fledermaus* ballet, Mr. Tudor has dashed to earth the hope that the dancing at the Metropolitan would improve with his appointment as ballet master. The letdown was brief, however, and on both sides of it the per-

This season, Rudolf Bing is offering at the Metropolitan, for the first time in 45 years, a production of Fledermaus. The Johann Strauss operetta, presented as a gala diversion with a very freely translated English text, proved to be frivolous, lighthearted, and engaging

Munsel and her admirers, for at a single stroke she established herself as a mature, self-dependent artist. The experience is bound to have an effect on the whole of Miss Munsel's future. If Broadway does not outbid the Metropolitan for her services in another season—as would not seem unlikely—she will be able to develop her artistry in all her roles with the knowledge that the public considers her period of apprenticeship to be over.

From the dramatic standpoint, Miss Stevens was the one other member of the cast who was able to take fully Mr. Kanin's direction and elaborate upon it in bravura fashion. Her portrait of the bored prince was a masterpiece of bloodless languor, and her Russian accent, too thick to cut with an ordinary table-knife, was in the best comic-opera tradition. She delivered her principal song with the greatest aplomb, ending it leaning against the proscenium arch and flirting with the occupants of the stage box. Unfortunately her singing did not cut through the orchestra very well, and some of Mr. Dietz's bright rhyming was lost because of her cloudy diction.

While Miss Welitch's impersonation of Rosalinda had little bearing upon that heroine as she has usually been conceived, it had a great deal of bear-

melodies, and his English diction was no great improvement upon that of Miss Welitch.

Mr. Tucker, as the tenor whose high A throws Rosalinda into an erotic ecstasy, sang opulently and with melting phrasing, and his acting revealed unwonted flexibility and a real sense of humor. To John Brownlee fell the master-of-ceremonies role of Dr. Falke. Mr. Kanin had written a somewhat laborious prologue for him—the one really weak spot in his work—but Mr. Brownlee made the most of it, with affable, dry Australian humor; and throughout the evening he gave many of his colleagues lessons in the crisp enunciation of English. It is an unhappy thing to report that Mr. Brownlee was not at his best when he was singing; but Falke's musical responsibilities are minimal, and the Metropolitan's roster would not be likely to vouchsafe a better candidate for the job of professional jolly. Mr. Brownlee carried off so gracefully. Paul Franke offered an amusing bit of weaselly portraiture as the quack lawyer, Dr. Blind, and Hugh Thompson was generally affable as Frank, the prison warden.

Upon this company of opera singers Jack Gilford, a Broadway comedian who surely never thought his career would lead to the Metropolitan

formance contained enough diversions to permit the audience to be tolerant of a brief lapse.

All things considered, the *Fledermaus* revival was an enormous success, and the next two performances sold out immediately when word-of-mouth about the premiere spread. Mr. Bing hopes that public enthusiasm will be sufficient to support twenty or more performances before the end of the season, to the benefit of the company's financial statement.

The only ardent dissenters from the production will be those who miss the Viennese element that Mr. Bing and his colleagues set out deliberately to minimize in favor of an idiom that would appeal more directly to the large American theatre-going public. Rosalinda preserved more of the real flavor of *Die Fledermaus* (although it, too, was greatly modernized and Americanized), it was less of a spectacle, and it was far less amusing. Then, too, everyone is curious to see the operatic tragedians of the Metropolitan in light-minded revelry—to see Salome and Lucia and Carmen and Siegfried and Enzo out on a spree. The production is a distinctive accomplishment, and if it makes money for the Metropolitan, we can only rejoice at a time when the association is appealing for contributions of \$750,000.

Hindemith Clarinet Concerto Given Premiere By Ormandy

Philadelphia

THE first performance of Hindemith's Concerto for Clarinet and Orchestra, written for Benny Goodman, was given by the Philadelphia Orchestra, with Eugene Ormandy conducting and Mr. Goodman as soloist, in the orchestra's second student concert of the season, on Dec. 11. The composition, uncompromisingly skeletal and dry, is not easy to listen to, but it is scored by the assured hand of a master musician.

In the first of the student concerts, previously known as youth concerts, the orchestra offered Vincent Persichetti's engaging *Two Fables*—those of the tortoise and the hare and of the swan and the raven. Dorothea Persichetti, the composer's wife, was the narrator, and the University of Pennsylvania dance group took part.

On Dec. 15, 16, and 18, Elsa Hilger, the orchestra's acting principal cellist since Paul Olevsky's recent enlistment in the U. S. Navy Band, appeared as soloist in the regular subscription series. She gave an exquisite performance of Tchaikovsky's *Variations on a Rocco Theme*. The same composer's Fifth Symphony and overture-fantasia *Romeo and Juliet* were given unusually exciting readings by Mr. Ormandy in the same program.

The Nov. 17 and 18 program in the Academy of Music brought the local premiere of Milhaud's First Symphony. Entirely of our era in feeling, even to the rather confused effect of its aims and purposes, the work commands respect. Rudolf Serkin's familiar and valid account of Beethoven's Emperor Piano Concerto was also heard in these concerts. The following week Mr. Ormandy offered the concert premiere of Aaron Copland's Concerto for Clarinet and String Orchestra (With Harp and Piano). The solo part was brilliantly performed by the first clarinetist, Ralph McLane. The piece, delicate and of a lighthearted buoyancy, has undeniable fascination.

On Dec. 12, Sir Thomas Beecham and his Royal Philharmonic appeared at the Academy of Music before an audience that was obviously impressed by the excellence of the group and the virtuoso characteristics of its noted conductor.

The Philadelphia Civic Grand Opera Company presented *La Traviata*, on Nov. 16 in the Academy, with Giuseppe Bamboschek at the helm. Hilde Reggiani was the Violetta, laboring under a cold that hampered her normal resonance and brilliance in the first-act aria *Ah, fors'è lui*. The later scenes brought out the limp quality of the soprano's beautiful voice. Bruno Landi sang Alfredo with much style, but wooed the gallery rather than Violetta, to the weakening of the opera's dramatic credibility. Cesare Bardelli, in unusually fine voice, was an admirable Germont.

The Metropolitan Opera Company opened its 64th Philadelphia season on Nov. 28 with its revival of *Don Carlo*. The cast, with the exception of Hans Hotter as the Grand Inquisitor, was the same as that which had opened the season in New York. Delia Rigal was in far better voice on this occasion, and Robert Merrill showed greater maturity in the role of Rodrigo.

On Dec. 1 the Philadelphia-La Scala Opera continued its activities with a very mediocre performance of *Il Trovatore*. Carlo Moresco conducted with much competence, and June Kelly did remarkably well as Leonora, negotiating high D flats with confidence. Vittorio de Santis was a poor Manrico, acting in amateurish fashion and singing ineffectively in *Di quella pira*, which had been pitched

down a whole tone. Eleanor Knapp and Stefan Ballarini gave strong, if routine, impersonations as Azucena and Count di Luna.

Just a week later the Philadelphia Civic Grand Opera had far more success with the same Verdi opera, under the direction of Mr. Bamboschek. He restored the ballet and the revision of the final pages, composed for the Paris premiere, as well as Leonora's cabaletta *Tu vedrai che amore in terra*. Herva Nelli, the Leonora, was suffering from a cold that was apparent now and again in her vocalism. Nevertheless, she contributed some of the most exquisite singing of the year in *D'amor sull'ali rosee*. Claramae Turner, as Azucena, gave a highly concentrated and thrilling performance, encompassing the role's wide vocal range with impressive ease and power. Kurt Baum's high Cs had their proper effect in the music of Manrico, but Cesare Bardelli's Count di Luna did not measure up to his Germont.

Another opera production was that of *La Bohème*, on Dec. 8 by the itinerant Charles L. Wagner Opera Company, with Laurel Hurley a healthy but fresh-voiced Mimi and Jon Crain a Rodolfo with a secure high C.

Rigoletto was given on Dec. 14, with Robert Weede in the title role. The baritone's voice made considerable effect in the high climaxes. In the same production his son, Robert Weede, Jr., making his operatic debut, was the Marullo. Elaine Malbin was an appealing Gilda and Rose Delmar an excellent Maddalena. Antonio Madasi sang very well but failed to suggest the libertine characteristics of the Duke. Carlo Moresco again revealed his fine qualities as an operatic conductor.

On Dec. 3, the New Chamber Orchestra, under the direction of Ifor Jones, offered what was said to be the Philadelphia premiere of Mozart's Symphony in A major, K. 201. The first concert performance of Peter Mennin's cantata *Christmas Story* was given at Temple University's Mitten Hall, under the direction of Elaine Brown on Dec. 6.

—MAX DE SCHAUSENSEE

Alessandro To Direct San Antonio Symphony

SAN ANTONIO, TEX.—The San Antonio Symphony has appointed Victor Alessandro as its permanent musical director. He assumes the position left vacant by the recent death of Max Reiter.

He has signed a three-year contract, which goes into effect at the beginning of the 1951-52 season, and he will also conduct the remainder of this season's concerts.

Mr. Alessandro has been conductor of the Oklahoma City Symphony for the past twelve years.

Barbirolli Awarded Philharmonic Medal

LONDON.—Sir John Barbirolli, conductor of the Hallé Orchestra in Manchester, has been awarded the gold medal of the Royal Philharmonic Society, an honor bestowed at rare and irregular intervals. The presentation was made by Ralph Vaughan Williams during a concert at the Royal Albert Hall on Dec. 13. The medal was created in 1870 in commemoration of the hundredth anniversary of the birth of Beethoven. Those who have received it besides Sir John include Arturo Toscanini and Jan Sibelius.



Robert Halmi

TWO AMERICANS TO SING AT BAYREUTH

At the left is George London, talking with Wieland Wagner, grandson of Richard Wagner, as he signs a contract to sing at the Bayreuth Festival next summer; Astrid Varnay (right) was engaged earlier in the fall



BAYREUTH, GERMANY.—Two young American singers, Astrid Varnay and George London, have been engaged to sing in the Wagner festival to be staged here next summer, the first since the end of the war. They were chosen by Wieland Wagner, grandson of the composer, who with his brother Wolfgang is administering the event.

The Metropolitan Opera soprano will assume all the Brünnhilde roles in two uncut presentations of the Ring cycle. She will be the third

American woman to appear there, the others being Lillian Nordica, who sang Elsa in 1894, and the late Edyth Walker, who sang Ortrud and Kundry in 1908.

Mr. London will be heard as Amfortas in *Parsifal*. Although the California bass-baritone has sung extensively in concert in the United States, his operatic engagements have been limited to Vienna, where he has filled leading roles, including those of Eugen Onegin and Boris Godounoff.

Symphony And School Group Give Chicago Unusual Works

Chicago

THE Chicago Symphony was the busiest musical organization in town during the closing weeks of the old year. On Dec. 21 and 22 Rafael Kubelik conducted an all-Beethoven program, including the Fifth Symphony and Sixth Symphony and the G major Piano Concerto, with Rudolf Firkusny as soloist. The program was arranged by the conductor, who is fond of anniversary observances, in commemoration of a Vienna concert on Dec. 22, 1808, when Beethoven was the conductor and piano soloist in the same trio of compositions, the symphonies being new then. Mr. Kubelik's performances lacked the drive these masterpieces require.

The Orchestra Hall matinee on Dec. 26 found the conductor missing by only eight days an opportunity to observe the seventieth birthday of Bohuslav Martinu, whose Third Piano Concerto was being played for the first time in Chicago. This was something of a Czech occasion, for Mr. Firkusny returned as soloist and a battery of microphones was moved onstage to record his performance of the concerto for a State Department broadcast to Czechoslovakia. Proudly spirited and subtly melodic, Martinu's work is fresh and colorful, although it seems to aim for more than it achieves. The economy of its first movement is dissipated in the monumental outbursts of its later course, and its themes too often are merely ornamented instead of developed. Conductor and pianist gave it an earnest, well prepared reading.

A blizzard cut attendance at the concerts on Dec. 7 and 8, when Mr. Kubelik presented two Czech works not previously played by the orchestra and Mahler's Fifth Symphony, absent from the repertoire for 44 years. Josef Suk's Meditation on an

Ancient Czech Chorale, Holy Wenceslaus, for string orchestra, was spirited, melodious, and dignified. Martinu's *Tre Ricercari*, for chamber orchestra, had clarity and forthrightness.

Isaac Stern's brilliant performance of Lalo's *Symphonie Espagnole* was the high point of the afternoon concert on Dec. 12. A repetition of Mahler's Fifth Symphony was the only other work played.

Mr. Stern returned on the Dec. 14 and 15 program as soloist in the Mendelssohn Violin Concerto. The orchestra repeated Haydn's Symphony No. 82 from a recent concert and revived Dvorak's First Symphony for the first time since the organization's initial season in 1891-92.

The Chicago Business Men's Orchestra, which has not been improving in recent years, opened its thirtieth season somewhat rustily, under the baton of George Dasch, on Dec. 1 in Orchestra Hall. Dudley Powers, principal cellist of the Chicago Symphony, was soloist in the Dvorak concerto.

The De Paul University school of music and the Goodman Memorial Theatre collaborated in one of the season's most unusual musical programs, on Dec. 17 at the Goodman, when Stravinsky's *Histoire du Soldat* was given its first complete local performance since Rudolf Ganz conducted it, with Ruth Page as the Princess, two decades ago in the same theatre. Frances Allis arranged the choreography and mimed the role of the Princess on this occasion. Ward Ohrman was the Soldier and Vernon Schwartz the Devil. Paul Stassevitch conducted the De Paul Symphony in the Stravinsky work and also in the first Chicago performance of Alexander Tcherépouin's cantata *Le Jeu de la Nativité*.

—WILLIAM LEONARD

METROPOLITAN OPERA

La Traviata, Dec. 18

Leonard Warren made his first appearance at the Metropolitan this season when he sang the role of Giorgio Germont in the eighth presentation of *La Traviata*. The baritone invested the part with the fine qualities that have previously distinguished his characterization. In manner he was dignified and touchingly compassionate, and, vocally at his best, he sang most expressively, projecting both soft and loud tones with a mellow smoothness. It was a tribute to his beautiful performance of *Di Provenza* that, although he did not make the spectacular *messa di voce* at the end of which he is capable, the aria seemed as effective as always.

The two remaining principals, Licia Albanese and Ferruccio Tagliavini, acquitted themselves well. John Baker made his initial appearance of the season as the Marquis d'Obigny, and others in the cast were Lucille Browning, Margaret Roggero, Alessio de Paolis, George Cehanovsky, and Clifford Harvuot. Alberto Erede conducted, achieving his most expressive results in the final act. Tilda Morse and Nana Gollner were the soloists in the third-act ballet.

—R. E.

Faust, Dec. 19

Eleanor Steber's first Marguerite this season and Cesare Siepi's first Mephistopheles at the Metropolitan were of special interest in the second performance of *Faust*. The remainder of the cast was the same as that of the first hearing. Jussi Bjöerling sang the title role splendidly and Frank Guarrera was a melodious and convincing Valentin. Anne Bollinger was an attractive Siébel, Thelma Votipka an accomplished Marthe, and Lawrence Davidson a satisfactory Wagner. Both newcomers to the cast were in good voice and revealed thoughtful consideration for characterization. Miss Steber sang the Jewel Song exceptionally well, and was especially effective in the church scene. Mr. Siepi was a suave Mephistopheles, lithe in movement, buoyant, and plausible. His conception was more human than supernatural, with few sinister undercurrents. His singing was rich and flexible, and the tones effectively colored. Fausto Cleva conducted, and Nana Gollner and the corps de ballet went through their spirited routine in the Walpurgis Night Scene.

—Q. E.

The Magic Flute, Dec. 21

The fifth performance of *The Magic Flute* brought the first Metropolitan appearance of Brian Sullivan as Tamino and the first Papageno this season by Hugh Thompson. The rest of the cast was familiar, with Erna Berger and Nicola Moscona as the Queen of the Night and Sarastro and the same singers as before in lesser roles. Fritz Stiedry again conducted, and the performance moved along with considerable spirit.

Mr. Sullivan's achievement was a good one. He molded his robust voice well to the subtleties of Mozart's music, and exhibited clear diction and a winning stage presence. He was particularly impressive in the scene in the Caves of Fire and Water, for the declamatory nature of that music found full realization in his ability to sustain its high tessitura and in the sturdy accents he brought to it. Mr. Thompson's Papageno was also ad-



Nicola Moscona as Sarastro

mirable. His humor was well gauged to the sensibilities of the American audience, and he did not clown unduly. He spoke his lines well, in the main, and sang throughout with a light, clean placement that permitted him to vocalize the crisp rhythms to good effect.

—J. H. Jr.

Il Barbiere di Siviglia, Dec. 22

Changes in cast made little difference, and the Metropolitan's third performance this season of *Il Barbiere di Siviglia* was no less a horror than the previous two had been. It would be priggish and misguided to complain of a farcical performance of this work, but there is chasm of unspannable proportions between a well-directed farce and so pointless, tasteless, and inept a presentation as this. Even this amount of condemnation does it more credit than it deserves, for the Barber as it is now done at the Metropolitan is simply a yammering bore.

Two singers made their first appearances here in their roles—Jean Madeira as Berta and Gerhard Pechner as Dr. Bartolo. Two more made their first appearances of the season in this opera—Patrice Munsel as Rosina and Robert Merrill as Figaro. Giuseppe di Stefano was the Almaviva and Jerome Hines the Don Basilio, with George Cehanovsky, Paul Franke, and Ludwig Burgstaller in minor parts. Mr. Pechner gave what might be called a standard Metropolitan impersonation in his part and, exceptionally in the cast, sang with substantial accuracy, although his voice was too dry to make much of his aria. Miss Madeira contributed her own conception to the self-advertisement that passes for humor in the Metropolitan's Barber, making the interesting but by no means inevitable assumption that Berta is a spastic. She jerked, trembled, and tried successfully to look foolish—except when she was singing her little knitting song, which she delivered quite well.

Miss Munsel's Rosina has taken on Fledermaus overtones this season, but is otherwise much as it has been dramatically. However, her coloratura singing in this performance gave little hint of the élan and accuracy of her Adele. Mr. Merrill gave his customary bluff, hearty characterization, but did not vocalize the music very well. Mr. Di Stefano fared no better than in his previous appearances. Mr. Hines sang with rich, round tone, and went through the standard gyrations. Alberto Erede conducted, and seemed understandably intent on getting through as fast as possible.

—J. H., Jr.

Faust, Dec. 23, 2:00

The seedy production of Gounod's *Faust* was presented for the third



Serge LeBlanc

Brian Sullivan as Tamino

time at the matinee of Dec. 23 by a cast whose capable singing distracted attention somewhat from the crude, ancient settings and from Désiré Defrère's dead and unimaginative staging. Jussi Bjöerling sang the title role with felicitous style and lovely tone, attaining an enviable high C in *Salut, demeure*. Dorothy Kirsten's Marguerite has gained in pathos this year, but her musical interpretation still suffers from the want of a good pianissimo in the garden scene. Frank Guarrera was an exceptionally forceful Valentin, though he overacted embarrassingly in the death scene. Cesare Siepi was a striking Mephistopheles in point of vocal sumptuousness, but his characterization has not yet scratched below the surface of a subtle and difficult part. Anne Bollinger, Thelma Votipka, and Lawrence Davidson were the other principals. In the Walpurgis Night ballet, the choreography was as scandalously inadequate and the dancing was as indifferent as they had been before. It was particularly disappointing to see Nana Gollner giving so parsimoniously of her talents in her function as the Metropolitan's prima ballerina. Fausto Cleva conducted ably, but the general air of the mise-en-scène did not seem to inspire him to much poetry.

—C. S.

Don Giovanni, Dec. 23

Don Giovanni was performed for the sixth time this season with a cast that included Ljuba Welitch,

Regina Resnik, Roberta Peters, Eugene Conley, Salvatore Baccaloni, Lorenzo Alvary, and Nicola Moscona, all of whom had been heard earlier in their respective roles. Fritz Reiner again conducted.

—N. P.

Don Carlo, Dec. 25

On Christmas night Verdi's *Don Carlo* received its ninth, and, according to managerial advices, its next-to-last presentation of the season. Far from being a mere routine repetition, the performance was a lively and telling one, marked by ease and assurance on the part of all the members of the cast. Jussi Bjöerling, in spectacularly beautiful voice, sang the title role with a freedom of tone and fluency of style that were a great improvement over his dealings with the music at the beginning of the season. Delia Rigal, as Elisabetta, gave further evidence of success in stabilizing her troublesome middle register, and in the final scene she again attained an impassioned sweep of phrasing and a poignancy of inflection that have seldom been equalled on our operatic stage since the days of Claudia Muzio. Blanche Thebom's Eboli was admirably vocalized and believably characterized. The other members of one of the year's best casts were Anne Bollinger, Lucine Amara, Tilda Morse, Paolo Silveri, Hans Hotter, Cesare Siepi, Lubomir Vichogonov, Leslie Chabay, and Emery Darcy. Fritz Stiedry conducted with spirit and urgency.

—C. S.

La Traviata, Dec. 26

The only new feature of the season's ninth *La Traviata*, a benefit for the Near East College Association, was Giuseppe Valdengo's first Germont of the season. The others in the cast were familiar—Licia Albanese, Eugene Conley, Lucille Browning, Margaret Roggero, Alessio de Paolis, George Cehanovsky, Lawrence Davidson, and Osie Hawkins. Alberto Erede again conducted. Mr. Valdengo sang competently and delivered a routine impersonation that fitted in well with the general tone of the performance.

—J. H. Jr.

Fledermaus, Dec. 27

The second performance of the Metropolitan's handsome new production of the Johann Strauss operetta had the same cast as the first, with Eugene Ormandy again conducting. Tempos were freer and the singers were able to let themselves go, now that the tension of the opening had been disposed of. The ballet still needed rehearsing. One of the pleasant-

(Continued on page 10)



Serge LeBlanc

Onstage in the first act of the Metropolitan revival of Johann Strauss's *Fledermaus* are Ljuba Welitch, Set Svanholm, and Paul Franke

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METROPOLITAN OPERA

(Continued from page 9)

est aspects of the performance was the obvious delight of the audience. It looks very much as if Rudolf Bing and his artists had achieved a hit. Whatever reservations one may harbor about the style of this production, he can only rejoice that the opera has an attraction that may bring a new audience, and much-needed money, into the box-office, and an attraction that in no way lowers the prestige of the Metropolitan.

—R. S.

Il Trovatore, Dec. 28

The season's first *Il Trovatore* was a soundly wrought, coherent performance, many of whose elements rose well above the level of mere routine acceptability. The opera, which had been out of the repertoire last season, was given the special attention of extra rehearsal periods, and the results were heartening. Herbert Graf had been able to tighten, and in some details redirect, his staging, and Alberto Erede had made a few changes in the cuts from those that have been taken at the Metropolitan in past seasons. Mr. Erede's conducting was more spirited and generally more flexible than in his previous readings of *La Traviata* and *Il Barbiere di Siviglia*, and although his conception was somewhat lacking in freshness or any real individuality of character he provided a strong framework of workable tempos and just dynamics for his singers.

Two of the principals were new to their roles at the Metropolitan—Delia Riga as Leonora, singing the part for the first time in her career, and Fedora Barbieri as Azucena, which she has sung many times in Europe and South America. The others were familiar from other seasons—Kurt Baum as Manrico, Leonard Warren as the Count di Luna, and Nicola Moscona as Ferrando. Barbara Troxell, one of the young American singers engaged this season by Rudolf Bing, made her debut as Inez. An unprecedentedly spendthrift attitude toward comprimario tenors at the Metropolitan saw separate listings of Ruiz and "a messenger"—the "accustomed messenger of Ruiz," predicted by Manrico just before *Di quella pira*, who almost always turns out to be Ruiz in *propria persona*. As a result of this largest Thomas Hayward sang Ruiz for the first time at the Metropolitan, and Paul Franke sang the messenger's two lines for the first time there. John Baker, a veteran Old Gypsy, took the role once more.

Of the two new principals, Miss Barbieri was the more undeniably successful—a hard thing for a devoted admirer of Miss Riga to say. Azucena is one of the key roles in the repertoire of Italian mezzo-sopranos, and Miss Barbieri proved to be a forceful and in every way acceptable successor to the long line of capable exponents of the part at the Metropolitan. She sang its lyrical passages more fluently and with better line than they are often sung by people who have in the same degree as she the other qualifications for the role—the chesty, sharply-accented delivery necessary for *Stride la vampa* and the ensuing duets with Manrico, the power to unleash an earthy fury when she curses the Count, and the ability generally to create out of the old, dream-haunted gypsy woman a figure of some tragic intensity who can hold the stage against all comers as the central figure in the action. Although Miss Barbieri's voice seemed a shade light in texture for Azucena's darker and more vituperative moments her performance was an extremely telling one.

Miss Riga's Leonora was beautifully acted, both in plastique and facial expression and in pointed, in-



Sedge LeBlanc

Fedora Barbieri as Azucena

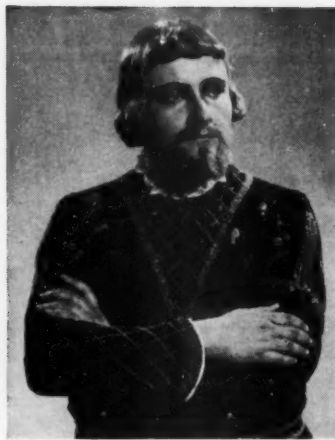
ward, meaningful projection of the text. Leonoras, even very fine ones, almost always give simply stylized representations of a series of emotional states, stylizations raised to the highest degree of communicativeness by Verdi's genius, it is true, but operatic stylizations none the less. Nobody expects a Leonora to present her audience with a portrait of a sensitive emotional creature, reacting in the subtlest way to what is going on around her, engaging its sympathies as for a real human being. Yet this was the temper of Miss Riga's performance, and it carried a dramatic impact that was entirely fresh, entirely its own. Approaching the score with a musical conscientiousness that amounted almost to naivete, Miss Riga made none of the usual pointages that sopranos enlist to rid them of difficult responsibilities—and paid for it when she went for and missed the head-on high D flat in the cadenza of *Tacea la notte*. Elsewhere she sang securely, with superb musicianship, and most of the time very beautifully, although there was some of the tremolo and some of the scooping that has from time to time afflicted her singing at the Metropolitan. So beautiful and touching an artist should not permit technical shortcomings to vitiate a career that has placed her, while still in her twenties, on such a peak of success, and that could reach such even greater heights.

Mr. Baum was in splendid voice, and projected his music with ringing tones and strong accents throughout, interpolating his usual brilliant high Cs at the end of *Di quella pira*. Mr. Warren, not in his freest or clearest voice, sang and acted with the authority and impeccable artistry that have come to be expected of him. It was heartening to hear again a Di Luna who not only knows the exact note-values of his music but sings it with such suavity and precision of effect. Mr. Moscona delivered his arias in the opening scene with fine



Sedge LeBlanc

Charles Kullman as Eisenstein



Leonard Warren as Di Luna

power and expressiveness, and made a particularly believable stage-figure throughout the performance.

Miss Troxell acted as all operatic confidantes do, and sang her little passages with Miss Riga accurately if with a certain hardness of tone. In the music Inez sings during Leonora's first-act cabaletta (restored this year after a long period during which Leonoras at the Metropolitan have had the stage to themselves at that point after dismissing Inez with a grandiloquent gesture) Miss Troxell's tones were inaudible against the weight of Miss Riga's concentrated voice, so no comment on her qualifications as an ensemble singer can be offered. It was worthwhile for the management to use Mr. Hayward in so relatively minor a part as Ruiz just to reveal his beautiful singing of the little *Siam giunti* passage in the last act.

—J. H., JR.

Faust, Dec. 29

The fourth performance of the Metropolitan's Walpurgisnacht-fortified production of Gounod's *Faust* brought the first appearance there of Margaret Roggero as Siebel and the first appearances this season of Nadine Conner as Marguerite and Robert Merrill as Valentin. The others had sung their roles earlier—Jussi Björling, Jerome Hines, Lawrence Davidson, and Thelma Votipka. Again the finest feature of the performance was Fausto Cleva's sound, spirited, and musically conducting.

Miss Roggero looked properly boyish, moved confidently through the action, and sang her second-act aria with pleasant enough tone. Miss Conner had her best moments in the naively impassioned music of the Garden Scene and phrased musically throughout. Mr. Merrill sang resolutely in his own special brand of French. A recent statement by Antony Tudor in the daily press, to the effect that the members of the Metropolitan's corps de ballet had been chosen for general appearance and bearing on the stage rather than for technique,



Sedge LeBlanc

Marguerite Piazza as Rosalinda

was fully borne out in the ballet episodes.

—J. H., JR.

Der Fliegende Holländer, Dec. 30, 2:00

This performance had the original cast of the production, with one exception, Herta Glaz instead of Margaret Harshaw, as Mary. It was exceptionally vivid dramatically. The multitude of radio listeners, deprived of the stage spectacles so important in this opera, could still get a very clear idea of its emotional urgency. Astrid Varnay replaced Lubja Welitch, who sang in the New Year's Eve performance of *Die Fledermaus* and therefore did not make her scheduled first Metropolitan appearance as Senta at this performance. Miss Varnay's characterization was one of the notable features of the first performance of the production, on Nov. 9, and she has enriched it further since then. Except for some strident top tones (Wagner scattered high Bs through the part with a liberal hand) her singing was superb both in quality and expressive coloring. Hans Hotter again fascinated the audience with his compelling portraiture of the fate-driven Dutchman; and Sven Nilsson, Set Svanholm, and Thomas Hayward were all in top form. Fritz Reiner's treatment of the score had gained in flexibility and imaginative power, although it still betrayed a lack of sympathy with the music in its perfunctory episodes.

—R. S.

Il Barbiere di Siviglia, Dec. 30

The distinguishing element of the fourth performance of Rossini's comic opera was the presence for the first time at the Metropolitan of Paolo Silveri in the title role. The new Italian baritone, obviously very much at home in the part, made a jaunty, assured Figaro. The voice sounded impressively big, if a bit dry, and he sang generally with a basic regard for the style. Sometimes, however, he adopted either a careless or cavalier attitude toward the music, slurring runs, rushing fast tempos, or just mouthing passages inaudibly for laughs—scarcely a legitimate comedy style in opera. Mr. Silveri entered wholeheartedly into the humorous doings of the production, contributing many of his own bits of business, such as shaving the sergeant during the second-act finale. Some of his actions were mere distractions during the arias of other singers, notably those of Lily Pons, the Rosina, and verged on bad taste. Miss Pons maintained an admirable poise and sang charmingly amid the farcical antics that seem to grow wilder each time the opera is given at the Metropolitan—even to the point of ad libbing. Others in the cast were Jean Madeira, Giuseppe di Stefano, George Cehanovsky, Cesare Siepi, Gerhard Pechner, Paul Franke, and Ludwig Burgstaller. Alberto Erede conducted.

—R. E.

Fledermaus, Dec. 31

A capacity house anticipated the New Year with laughter as the third performance of *Fledermaus* went its generally sparkling way until near to the decisive hour. Every antic, every nuance of the new English version was appreciated, and each principal reaped an individual success from the cordial crowd. Midway in the proceedings, a surprise was handed to Rudolf Bing in the form of new lyrics for a verse of the song, *Chacun à Son Goût*, sung in the second act by Risé Stevens, as Prince Orlofsky. Howard Dietz, the lyricist, wrote the interpolation, which was beamed directly at the general manager in Box 23 by the insouciant Miss Stevens:

The op-er-as that must be your choice
If you like plays that sing
(Continued on page 38)



"... a Slight Delay"

They had a little excitement the other day around the other side of the world in Sydney. As the Sydney *Morning Herald* put it in a bold-face lead on page one of its Dec. 29 edition:

"Sir John Barbirolli's first Australian concert with the Sydney Symphony Orchestra was delayed for an hour at the Sydney Town Hall last night because thieves had stolen all the scores and sheet music.

"After a desperate but unsuccessful search for the missing music, while the audience of 2,000 waited restlessly, Australian Broadcasting Commission officials arranged a short concert of other music, some of it unrehearsed, and this was begun at 9 p.m."

Continuing in a less hysterical typography, the story went on:

"Sir John Barbirolli, the most distinguished British conductor to visit Australia for some years, was deeply dismayed.

"A thing like this must be just about unique in the history of music," he said, puffing nervously on one of the many cigarettes he smoked in his dressing-room as the search went on outside.

"The stolen music, consisting of the conductor's scores for the four works on the program and many hundreds of sheets used by various instrumentalists, disappeared from the stands on the Town Hall platform between 3 p.m. and 6 p.m."

"The music was left on the stands after rehearsal, as is customary, ready for the evening performance.

"A member of the orchestra saw the music at 3 p.m. but when he returned at 6 p.m. it had gone.

"One senior A.B.C. official said that because of the sheer weight of the music taken the theft was 'obviously an intricately organised job.'

"Another official said that the disappearance was 'on a par with the sensational irritations being committed in other parts of the world—like the theft of the Coronation Stone from Westminster Abbey.'

"From 7 p.m. onwards, officials searched every corner of the Town Hall. Even the monster pipes of the Town Hall organ were suspected as hiding places for a time.

"One officer came in full view of the audience and searched elaborately under the conductor's stand. Others combed the organ loft.

"Behind the scenes, reporters were asking Sir John Barbirolli if he could suggest any special motive for the theft.

"Not one," he said. "Have you any enemies here?" he was asked.

"Not that I know of; certainly not in this fine orchestra," he replied.

"At eight p.m., few of the people in the Town Hall knew that anything unusual had happened. Even as they settled back to read their programme notes, one of the orchestra's 'cellists was climbing over a high gate at the rear of the State Conservatorium of Music where a party of musicians dashed to search for alternative music.

"The orchestra's resident conductor, Eugene Goossens, headed the party which forced its way into the Conservatorium Library in the dark and began to hunt through stacks of music.

"The party included the orchestra's concert master, Mr. Ernest Llewellyn, the orchestra's librarian, Mr. H. Welford, and two orchestra members—Claude Katz, fourth horn, and Cedric Ashton, 'cello.

"They were looking for:

"A score and parts of the Brahms Second Symphony, which was listed on Barbirolli's program.

"Score and parts of any music that Barbirolli might think suitable for performance without rehearsal.

"For nearly an hour they searched through stacks of music, discarding score after score.

"When at last they found the Brahms Second Symphony, Mr. Goossens breathed a sigh of relief.

"Each time a likely score was found there was a hurried conference between the concert master and Mr. Goossens.

"Suggestions came from all quarters as the musicians thumbed through the music at high speed.

"Put it in."

"It's unrehearsed."

"Leave it out."

"To the 'cellist: 'What have you there?"

"The 'Oberon' Overture."

"Excellent. Bring it."

"So it went until they had unearthed enough parts of the Brahms Symphony and Wagner's 'Mastersingers' Overture, which was not programmed, to enable a concert to be given.

"The Vaughan Williams Sixth Symphony could not be given; the stolen score and parts of the work, bearing many of the conductor's personal markings, were the property of Sir John Barbirolli himself."

"Sir John Barbirolli said that he hoped whoever stole the music would return it in time for tonight's concert.

"After the concert, Sir John said: 'The orchestra played magnificently.'

"He said he was mystified by the disappearance of the music.

"A similar thing happened to me once before, but it was not quite so bad," he said.

"Immediately before a concert in Seattle (U.S.A.) in my 1940-41 season, an enthusiast stole my personal score."

"Fortunately, he left the orchestra's pieces and we went on. I conducted without a score."

Fine a news story as the *Morning Herald* piece was, it remained for the tabloid *Daily Telegraph* to

crack the nut of who stole the music.

Under a heading "Scores found—hoax story," it ran the following:

"At 11 o'clock last night a man rang the *Daily Telegraph* and said the missing scores were in the City Health Department offices.

"The man would not give his name.

"Told later of the message to the *Telegraph*, the caretaker of the Town Hall (Mr. Joe Anderson) and the nightwatchman (Mr. Bert Andrews) made a search.

"At 11:30 they found the scores, still in folders, on top of a cleaner's cabinet at the entrance to the Health Department.

"The cabinet is only about 10 paces from the Town Hall stage door.

"The mysterious caller to the *Telegraph* said he was a keen follower of music; he wanted to be a professional musician.

"He said the hoax was not malicious.

"He had acted because he admired Sir John Barbirolli.

"He wanted Sir John always to remember his visit to Sydney.

"He said he took the scores from the Town Hall at 5.20 p.m.

"Three other young men stood guard when he entered at 5.10.

"He added that he knew the layout of the hall and had no difficulty taking the scores..."

"When Mr. Anderson put a step-ladder against the cleaner's cabinet in the Health Department offices and climbed up and found the music, he said:

"Well what do you think of that! Here it is!"

Any comment could but cheapen the nobility of the tale, but it should be recorded that one of the pieces that had been scheduled, and that had to be cancelled because of the nameless young man's idealistic removal of the parts, was the Overture to Rossini's *The Thieving Magpie*.

Stamp of Decadence

In November the Soviet Control Commission in Berlin denounced the Soviet-controlled opera company in East Berlin as "unfriendly to the great Russian people."

A front-page editorial in the Communist paper *Taegliche Rundschau* charged that the premiere of Glinka's Russian and Ludmilla was mishandled from start to finish. "Slovenly and primitive" was the phrase applied to the work of the stage director, Paul Schmidt-mann; the sets and costuming of Hans-René Conrath were "repulsive and in bad taste," and "the whole production carried the stamp of decadence."

You just can't win any more. Put on an opera by a decadent Western composer and you are licked before you start—if you ever get to start. Put on a nice Russian folk-opera based on a Pushkin fairy tale, and if the critics don't like the way you do it you not only get condemned for doing a bad job but you get accused of being unfriendly to the country you are trying to please. Things are tough all over, particularly in Siberia.

The major feature of such criticism is its embodiment of what might be called the doctrine of Intention. In the eyes of the

Soviet press you can't just be incompetent, or insensitive, or, for that matter, just have a low budget. You not only spoil Russian and Ludmilla—You Mean To Do It. And by meaning to do it you show yourself to be Unfriendly, and, of course, Decadent.

It certainly is a good thing that other nations are more adult about their reactions. The Metropolitan could have gotten us into war hundreds of times with tasteless productions of Italian, German, and French operas. Every performance of *Il Barbiere di Siviglia* would precipitate a diplomatic crisis; every other performance of Faust would cause a cabinet to fall in France (not that they don't fall regularly anyway).

Maybe the answer to the whole annoyance of having to read such bourgeois maunderings—and whether the Russians like it or not their criticism is bourgeois, in addition to its other failings—is to persuade Alfredo Salmaggi to stage Boris Godounoff. He should be able to round up a cast that would give the Soviet press mass apoplexy.

Larinus Turbinatus

When Serge Koussevitzky returned to this country for the Israel Philharmonic tour he did not come alone. He brought with him a trans-Atlantic hitch-hiker described as "a formidable pest."

Mr. Koussevitzky picked up his passenger, a heavy-set beetle with a yellow snout, somewhere in France, where they boarded an Air France plane on Nov. 17. When he arrived at Idlewild Airport the next day, an alert news photographer picked the beetle from his collar and turned it over to Department of Agriculture officials at the airport. According to the officials, who just got back from Washington a report on the stranger, the bug, whose Latin name is *Larinus Turbinatus*, alias *Curculionid Adult*, is a native of France and Italy, where he and his relatives subsist by destroying artichokes and thistles.

Reached at his hotel in New York, Mr. Koussevitzky said that he did not recall the incident at the airport. He added that as a rule he dislikes bugs.

Larinus Turbinatus expressed no opinion of Mr. Koussevitzky or of conductors in general, but an unfavorable reaction may well be expected from the corn borers and boll weevils. Probably Mr. Koussevitzky never really tried to like bugs. Little things like that make for bad public-relations.

Flaming Daddies

Just by way of a stab in the dark, it would be interesting to know whether Richard Hageman still has a print of the movie he made at Ravinia years ago. The composer of *Caponsacchi* wrote, directed, and photographed it himself. It was called *Flaming Daddies*, and the cast included Lucrezia Bori, Giovanni Martinelli, Mario Chamlee, and Alice Gentle. Maybe he would be willing to give special showings of it for the benefit of the Metropolitan. It should be worth the money.

Mephisto

ORCHESTRA CONCERTS

Christmas Pageant in Gabrielovitch Memorial

The National Orchestral Association, conducted by Leon Barzin, gave its annual Gabrielovitch Memorial Gift Concert on the afternoon of Dec. 16 in Carnegie Hall. The major part of the program was devoted to a six-part pageant called *The Story of the Nativity*. The musical background, arranged by Walter W. Eiger, was made up of folk music and traditional Christmas hymns, including some by Bach, Handel, and Mozart. Augustina Duncan was the narrator; Anita Zahn directed the dances; and the costumes were made from designs by Robert Edmond Jones. Among the children taking part in the production were the Duncan Dancers. Before the concert started, carols and anthems were sung by a small group on stage and another in the second tier of boxes. The program proper began with the Prelude to Wagner's *Parsifal*, and a group of carols sung by the boys of the choir of St. Thomas Protestant Episcopal Church, directed by T. Frederick H. Candlyn.

—N. P.

Christmas Program in Young People's Series

The third and last concert in the introductory series for young people presented in Town Hall by the New York Philharmonic-Symphony was given on the afternoon of Dec. 16.

Igor Buketoff conducted works, appropriate to the Christmas season, by Philip James, Morton Gould, Nicolai Berezowsky, and Humperdinck, as well as pieces by Bizet and Khachaturian. Santa Claus made an appearance, leading the youthful audience in the singing of *Silent Night*. The children were also asked to recite in unison Mr. Buketoff's four rules of concert behavior and to guess the names of several instruments that were played.

—N. P.

Landau Conducts Five Novelties

Kinor Symphonietta, Siegfried Landau, conductor. Lotte Landau, pianist; Cecilia Liss, soprano. Times Hall, Dec. 16:

- Lament A. W. Binder
(First New York performance)
- Introduction and Allegro, Michael Assael
(First performance)
- Symphony No. 2: Adagio and Finale
(First performance) Paul Ben-Haim
- Theme and Variations, for piano and orchestra William Rettich
(First New York performance)
- Dybbuk, Suite, Part I Siegfried Landau
(First performance)
- Songs
- Shir Eres Moshe Wilensky
- Mikdash Melech Siegfried Landau
- Omrim Yeshna Erets Yoel Engel
- Hora Aviassaf Bernstein
(First New York performance)

This program was more inviting on paper than in the hearing. The only work that approached professional

distinction was not one of the many novelties. It was the pair of excerpts from Paul Ben-Haim's symphony, which make striking use of ostinato figures in a fairly contemporary dissonant idiom. Perhaps the simplest way to describe the novelties is to list their sources. Mr. Binder's Lament uses stock nineteenth-century devices. Mr. Assael's piece is strictly Saint-Saëns. Mr. Rettich's Theme and Variations is embarrassingly Brahmsian. Mr. Landau's suite hews fairly close to Ravel (and it is skillfully orchestrated and has some interesting rhythms). Mr. Bernstein's Hora is not far removed from Khachaturian's notorious Sabre Dance.

The performances, under Siegfried Landau's dynamic direction, were on a highly competent level. The strings were particularly polished. Lotte Landau performed the Rettich work with technical facility and musical sensibility. Cecilia Liss sang her three offerings with feeling and color. A large audience attended.

—A. B.

Szell and Morini in Beethoven Program

New York Philharmonic-Symphony. George Szell conducting. Erica Morini, violinist. Dec. 21 and 22:

- ALL-BEETHOVEN PROGRAM
- Overture to the ballet, *The Creatures of Prometheus*, Op. 43
- Symphony No. 6, F major, Op. 68 (Pastoral)
- Concerto, D major, Op. 61, for Violin and Orchestra

The familiarity of the music not-



George Szell, drawn by B. F. Dolbin

withstanding, these concerts were something to remember. Mr. Szell, Miss Morini, and the musicians of the orchestra brought to these works

(Continued on page 13)

RECITALS

Ivan Jadan, Tenor Town Hall, Dec. 16

Ivan Jadan, described as a former first tenor of the Bolshoi Theatre in Moscow, came to this country last year after a series of adventures that are said to have involved an attempted escape from the Soviet Union, four years of imprisonment at forced labor by the Germans, and, subsequently, an official denunciation of him as an "Enemy of the Soviet Union." This was his second New York recital.

Since there have been limited opportunities to hear Russian lyric tenors in New York of recent years, it is very difficult to establish a standard of comparison for Mr. Jadan; it would be interesting to know how his present capacities compare with those of his Bolshoi Theatre days and with those of other singers of his nationality and vocal range. His voice, smaller than any but the lightest Italian comprimario voices, is produced with the concentration on obtaining a very sweet, heady resonance that can be heard in the singing of the few Slavic tenors of this type whose efforts are preserved on phonograph records and of the counter-tenor soloists of Russian male choruses. It is not a kind of singing that Italians, Germans, or, for that matter, Americans have been trained to like, for it precludes almost any opportunity for strong dramatic accents. Occasional tones in this recital were sung in what sounded as if it were intended to be full voice, but these were mostly very open and harsh in sound, and did not seem to have a real place in Mr. Jadan's production.

Granted that his way of singing is a legitimate one, Mr. Jadan proved to be a sensitive and tasteful musician in arias from Tchaikovsky's Eugene

Onegin, Cui's *The Caucasian Prisoner*, Gretchaninoff's *Dobrynia Nikitich*, and Rimsky-Korsakoff's *Snow Maiden*, and in songs by Rachmaninoff. While a certain virtuosity of tone that we are accustomed to hear in such music was missing, there were expressive nuances to be heard that Western singers would find nearly impossible to achieve. His style was far less well suited to Handel's *Would You Gain the Tender Creature*, Purcell's *There's Not a Swain on the Plain*, and lieder by Schubert, all of which could only be counted as failures. Paul Ulanowsky furnished excellent accompaniments.

—J. H. JR.

New Friends of Music Town Hall, Dec. 17, 5:30

This concert, devoted to Bach and Haydn, included some of the best and some of the worst singing that the New Friends have offered to us. To speak of pleasant things first, Elena Nikolaidi, contralto, accompanied by Jan Behr, sang a group of Haydn songs delectably. The long melodic line and nobility of such works as *O Stimme Hold*, *Die Treue*, and *Der Wanderer*, were fully revealed in her sumptuous singing. Miss Nikolaidi's voice was enormous in volume and rich in overtones, yet so finely controlled that she could spin out a pianissimo phrase or negotiate a rapid arpeggio as gracefully as a coloratura soprano. She was equally successful in her interpretations of the humorous and distinctly Rabelaisian songs, *Eine sehr gewöhnliche Geschichte*, and *Die zu späte Ankunft der Mutter*. Obviously, most of the people in the audience did not understand German, for they listened to these bawdy little masterpieces as solemnly as if they were in church.

The concert opened with a depressingly inadequate performance of Bach's *Cantata No. 56*, *Ich will den Kreuzstab gerne tragen*. Doda Conrad was unable to cope with the bass part successfully, missing top tones and failing to sustain a legato line anywhere. Nor did he evince much comprehension of the psychological power of this deeply moving work. Sam Morgenstern conducted weakly, with indecisive downbeats and waver-

ing tempos. The Chamber Orchestra played adequately; and the Mannes Choral Group sang the final chorale expressively. Both Mr. Morgenstern and the orchestra were in better form in Haydn's *Cassation in E flat major* (*Eine Abendmusik*), for two horns and orchestra, which completed the program.

—R. S.

Nathan Goldstein, Violinist Carnegie Hall, Dec. 17, 5:30 (Debut)

Nathan Goldstein, in his first New York recital, showed unusual promise. The young violinist's program contained the Vitali-Charlier Chaconne in G minor; Beethoven's Sonata in A minor, Op. 23; Mendelssohn's Concerto in E minor, Op. 64; Hindemith's Sonata in D major, Op. 11, No. 2; and items by Bloch, Novacek, and Sarasate. To this music the violinist addressed himself with conscientious musicianship, paying thoughtful attention to all the score-markings. If there were times, as in the Beethoven sonata, when the recitalist adhered too closely to the letter of the score to permit any great spontaneity of expression, there were others, as in the Hindemith sonata, when he was inspired to communicating much more than the notes of the music. Indeed, there were flashes of temperament throughout the program—the finale of the Mendelssohn concerto provided a particularly happy instance.

Mr. Goldstein's confident command of violin technique was perhaps most impressive in his precise handling of details. His tone, of good size, was pure in pitch and happily devoid of excessive vibrato. All in all, Mr. Goldstein revealed all the makings of a first-rate performer. Part of the credit for his successful debut must go to the distinguished piano accompaniments of Artur Balsam.

—A. B.

New York Flute Club Carl Fischer Hall, Dec. 17, 5:30

The New York Flute Club's third program of the season offered the first performance of Henry Brant's *Ballad of Consequences*, a symphony for voice, eight flutes, piano and cymbals,

with text by Patricia Brant. Dated 1950, the work is in four sections, entitled *Millenium*, *Exodus*, *Quest*, and *Tournament*. The composer conducted, and the participants were Mary Mayo, soprano; Milton Kaye, pianist; William Kraft, cymbal player; and Frederick Wilkins, Samuel Baron, Robert Deitrich, Joseph Falvo, Earl Friedman, Murray Panitz, William Rees, and Laurence Taylor, flutists. Edith Morris' *Enigma*, played by Mr. Wilkins and Moreland Kortkamp, pianist, opened the program. Mozart's Concerto for Flute and Harp, with Mr. Wilkins; Marietta Bitter, harpist; and a chamber orchestra from the Manhattan School of Music, conducted by Harris Danziger, was the concluding work.

—N. P.

League of Composers Carnegie Recital Hall, Dec. 17

The League of Composers called its third concert of the season "an evening of first performances and revivals." The designation was somewhat less than flattering to Arthur Berger, whose *Duo in One Movement*, for violin and piano, first performed only a year ago, was apparently considered a sufficiently forgotten work to be described as a revival. The other three works in the list were all played for the first time in New York—Robert Moevs's Sonata per Piano-forte, William Schuman's Fourth String Quartet, and Pierre Boulez's Second Piano Sonata. The Moevs and Boulez works, in fact, were given for the first time in America. The performers were Beveridge Webster and David Tudor, pianists; Joseph Fuchs, violinist; and the Juilliard String Quartet.

Boulez's sonata was by far the hardest nut to crack. This half-hour work, which was reviewed in some detail in the New Music section of *MUSICAL AMERICA* on Nov. 15, is about as abstruse a piece of advanced thinking as the musical world affords at the moment. It combines elaborations of the twelve-tone polyphony of Alban Berg with indescribably complex rhythmic interrelationships—based in part on theories of rhythm

(Continued on page 16)

WANT TO BUY copies of Dictionary and Catalogue of Operas and Operettas, by John Towers, and Annals of Opera, 1597-1940, by Alfred Loewenberg. Address Box RE, Musical America, 113 W. 57th St., New York 19, N. Y.

ORCHESTRAS

(Continued from page 12)

that intangible element that raises what in lesser hands can be considered everyday to a unique and seemingly altogether novel experience.

The concerto perhaps more than the other works on the program seemed invested with utterly new significance, for it seemed to surge forward with an exceptional sense of inevitability. Miss Morini played with magnificent sensitivity and restraint and a truly selfless appreciation of the importance of the violin solo in relation to any particular time to the equally superb accompaniment of Mr. Szell and the orchestra.

—A. B.

In the Sunday afternoon Philharmonic-Symphony concert in Carnegie Hall on Dec. 24, Erica Morini shifted her attentions from Beethoven's Violin Concerto to Tchaikovsky's. George Szell and the orchestra repeated Beethoven's Overture to The Creatures of Prometheus and Pastoral Symphony.

—N. P.

Philharmonic Concert Pays Tribute to Damrosch

In its Dec. 23 concert in Carnegie Hall the New York Philharmonic-Symphony played the Nimrod section from Elgar's Enigma Variations in memory of Walter Damrosch, who had died the night before. Mr. Damrosch had conducted the New York Symphony from 1903 until its merger in 1927 with the Philharmonic Society. George Szell conducted the program, which otherwise included works played by the orchestra under him in previous concerts—the Overture to Weber's Oberon, Barber's First Essay, Casella's Paganiniana, and Beethoven's Sixth Symphony.

—N. P.

Szell and Serkin Offer New Concerto by Frank Martin

New York Philharmonic-Symphony. George Szell, guest conductor. Rudolf Serkin, pianist. Carnegie Hall, Dec. 28 and 29:

Overture to La Scala di Seta. Rossini
Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra Martin
(First performances in America)
From Bohemia's Fields and Groves, from the Symphonic Cycle, Ma Vlast Smetana
Piano Concerto No. 5, E flat major (Emperor) Beethoven

The Philharmonic-Symphony, under the firm direction of George Szell, and assisted by Rudolf Serkin, made this a program of comfortable musical pleasures from start to finish. While each of the first three works offered its own particular contribution to the success of the concert, they seem, in retrospect, to have constituted little more than a curtain-raiser for the piece de résistance, the Emperor Concerto. Mr. Serkin did not just play the concerto; he identified himself with it so completely that it seemed to live a brief but all-encompassing life of its own. Mr. Szell and the orchestra willingly identified themselves also with the noble spirit of the work.

The Rossini overture was played with the dash and suavity that its pages demand, and Smetana's tone poem enjoyed an impassioned reading from Mr. Szell, who has long championed his fellow countryman's expressions of nationalistic fervor. The Concerto by Frank Martin, a Swiss composer now living in Amsterdam, received an admirable performance; a detailed account of the music may be found in the report of the concert on Dec. 30.

—A. H.

Frank Martin's Concerto for Seven Wind Instruments, Timpani, Percus-



Rudolf Serkin



Erica Morini

sion, and String Orchestra, composed in 1949, is related to an earlier work by the same composer, the Petite Symphonie Concertante, composed in 1945 and introduced in this country by Ernest Ansermet and the NBC Symphony in 1948. Both works are concerned with the problem of a balance of sound between solo and orchestral groups. The new concerto, like its predecessor, solves the problem in a most successful manner, for one of Martin's most impressive qualities is his sense of proportion in the use of sonorous materials.

In its other elements, the new concerto is in some ways weaker, and in some stronger, than the Petite Symphonie Concertante. The thematic materials, as is commonly the case with Martin, are of rare distinction, but the harmonic and contrapuntal structures reveal a decline in originality. Although the concerto uses the twelve-tone system, Martin's employment of it is completely unorthodox, in that his stress on the diatonic sections of the tone-row and his use of them in a purely harmonic development links him with the French impressionists rather than with the Austrian atonalists. In this concerto Martin has pushed his own special method so far that the application of the twelve-tone system is either not discernible at all or hidden under an array of conventional harmonic structures. Almost every climax in the work is reminiscent of Ravel. The over-all form of the work is also less inventive than that of the Petite Symphonie Concertante, for it has the general aspect of a conventional three-movement piece.

On the positive side, however, the work manifests strong rhythmic elements used in a most diversified manner, especially in the first movement. As a whole, the work is agreeable to listen to; the hearer cannot fail to be taken by the rare nobility and restraint of Martin's lyricism and the accomplished manipulation of its sonorities. Yet it is impossible not to regret that these virtues are not matched by the general structural qualities.

The concerto received a well integrated performance by Mr. Szell and the orchestra. On the Dec. 30 program, when the Martin concerto was played for a third time, Erica Morini was soloist in the Beethoven Violin Concerto, and the concert opened with Smetana's From Bohemia's Fields and Groves.

—A. S.

N. Y. U. Orchestra Gives Britten Premiere

New York University Washington Square College Chorus and Orchestra. Frederic Kurzweil, conductor. Nino Luciano, tenor; Maria Geores, soprano; John Sweeney, French horn; Mr. Kurzweil, piano. Town Hall, Dec. 21:

Overture in Olden Style on French Noels James Cantata No. 50, Nun ist das Heil und die Kraft Bach
Horn Concerto No. 3, E flat major, K. 447 Mozart
Miriam's Siegesgesang Schubert
Ballad of Heroes Britten
(First time in New York)
Choral Fantasy for piano, chorus, and orchestra Beethoven

Benjamin Britten's Ballad of Heroes was composed in 1939, but it

had never been presented in New York until the New York University Washington Square College Chorus and Orchestra, assisted by Nino Luciano, performed it in this concert under the direction of Frederic Kurzweil. The work is in three movements: Funeral March, Scherzo (Dance of Death), and Recitative and Choral. The heroes of the piece are the soldiers "who go from your towns to fight for peace, for liberty, and for you." While no less well-known a poet than W. H. Auden had a hand in the devising of the text, which Randall Swingler co-authored, its cynical and sometimes flippant verses seem shallow and occasionally insincere. Britten's music here has little more depth than the poetry, but his craftsmanship is much in evidence. The performance of the work was well integrated and dramatically conceived.

—A. H.

Louisville Orchestra Has Martha Graham as Soloist

Louisville Orchestra. Robert Whitney, conductor. Virgil Thomson, guest conductor. Martha Graham, dancer. Carnegie Hall, Dec. 29:

John Gilbert; A Steamboat Overture Almond
(First time in New York)
Timon of Athens Diamond
(First time in New York)
Intermezzo Martinu
(First performance)
Wheat Field at Noon Thomson
Serenade No. 5, for Orchestra Persichetti
(First time in New York)
Judith Schuman
(First time in New York)

New Yorkers who think that everything exciting in the artistic world originates on this side of the Hudson had a valuable object lesson to the contrary with this first visit of the Louisville Orchestra. Every work on the program except Virgil Thomson's Wheat Field at Noon was new to



Graphic Arts

Robert Whitney

New York, and all of them had been commissioned by the Louisville Orchestra. Each year this admirable organization commissions five or six new works to be presented on its programs.

Martha Graham and William Schuman were commissioned in 1949 to create the choreography and symphonic score for Judith, a solo conceived as dance concerto with orchestra. Miss Graham danced Judith for the first time in Louisville on Jan. 4 and 5, 1950, and I reviewed the event at considerable length in the Jan. 15, 1950 issue of MUSICAL AMERICA. Since then she has changed the choreography considerably in detail, but the general plan and the spiritual significance of the work are unaltered. She has made the opening episode less vehement and virtuosic in tone, and she has revised the ending to produce a quieter more heroic triumph than the frenzied finale of the original performance. Isamu Noguchi has created the set.

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The Metropolitan Opera Makes a Public Plea for Help

THE Metropolitan Opera Association's request for \$750,000 in public contributions comes as a surprise to nobody. In 1949-50 the operations of the association incurred a deficit of more than \$400,000. The balance sheet for the current season is expected to show a comparable splash of red ink. Without generous outside aid—which surely will be forthcoming, despite the difficulty of raising large sums of money these days—the Metropolitan Opera would not be able to continue after this season.

The charge has frequently been advanced that the Metropolitan's procedures are costly and wasteful. Perhaps some of them are; if so, we may be confident that Rudolf Bing and the board are trying to change them as swiftly as possible. But it is difficult, and often injudicious, to revise radically the organizational plan and functioning methods of an artistic institution employing more than six hundred people. Possibly some of the employees may properly be classified as dead wood. Possibly—one is tempted to say probably—a few members of the technical departments are overpaid. But both the number of employees and their salary scale are protected by the unions to which they belong, and any proposal to reduce either the size of the staff or its income level would precipitate a union-management crisis. Indeed, many of the Metropolitan's employees have felt justified in demanding pay raises to meet the increased cost of living.

Furthermore, the board of directors has felt morally obligated to give the Metropolitan's employees the advantage made possible by the new social security legislation, which for the first time grants such non-profit institutions as the association the option of making (or not making) payments to the government on their employees' behalf, for unemployment insurance and old-age pensions. Toward these increased expenses the Metropolitan receives no additional income from the box office, nor can it receive any without raising ticket prices.

The most important single source of the Metropolitan's financial difficulty is the malodorous twenty per cent admissions tax, which Congress was at the point of removing just as the Korean war came along and sidetracked last summer's tax revision bill. While most other nations grant subsidies as well as tax exemption to their opera houses, our government does its best to tax our principal opera house out of existence, even though it is obviously both a non-profit undertaking and a cultural institution of international renown. Last season the Metropolitan's total deficit was \$405,502. The sum paid to the federal government in admissions taxes was over \$411,000. If the operations of the association had been tax exempt in 1949-50, the deficit would have amounted to only \$19,000.

This is no time to ask the impossible of Mr. Bing and his management. He is giving us a better season than any we have had in many years, and the Metropolitan now has a bright artistic future. It has become a progressive institution, and its productions of Don Carlo and Fledermaus would be a credit to any modern lyric stage in the world. The quality of the singing at the Metropolitan, performance by performance, has taken a marked turn for the better; we are finally hearing artists of world renown who should have appeared here, in many cases, before now. Next year Mr. Bing plans to return certain standard operas—possibly

Carmen and Aida—to the repertory in attractive and resourceful new productions. The Metropolitan is more than ever worth saving, and it is impossible to imagine that the public will fail to respond to the appeal of the board of directors.

Walter Damrosch: Last Of the Musical Pioneers

IT is impossible for the present generation to realize fully the primitive state of American musical civilization when Walter Damrosch arrived on our shores with his parents in 1871. Coming from a country with centuries of musical tradition and a deeply rooted musical culture, the energetic, keenly observant young boy soon sensed the enormous possibilities for development in his new homeland. He was ideally suited to become a musical pioneer, for he had courage, a burning love of music, practical good sense, and a shrewd understanding of people. Damrosch was neither a restless perfectionist nor a starry-eyed visionary. He believed in bringing music home to men's hearts and bosoms, and if he had to coax them and employ showmanship in the process he was perfectly willing to do so.

Many musicians, confronted with this raw, chaotic, commercial civilization that was devouring and developing the natural wealth of a continent, importing hordes of European workers, and half-buying, half-absorbing its fine arts as it went, turned shuddering away. They could not discern the native genius in literature and folk art that was hidden away for the most part from the international audience, and they saw only the naive pretentiousness, the confusion, and the brutal energy of a nation emerging into world power too rapidly to cultivate the gentler sides of life at a commensurate rate of speed. But Damrosch, like Theodore Thomas, loved his new country and was not afraid of its surface crudities. He was open to everything, interested in everything, and willing to accept the world he lived in. Jazz did not horrify or repel him, and he did not sniff contemptuously at popular music in any form, even if he did not like it personally. All sorts of people sensed this warm-hearted patience and interest in his nature, and they were eager to learn from him. Damrosch was a people's artist rather than an artists' artist, and he filled a crucial need in our musical development.

Like Paderewski and John McCormack, Damrosch became a household word in music. He was known in millions of homes that never heard of Arthur Nikisch, Karl Muck, and other great masters of conducting, who addressed themselves to a more specialized audience, largely created through the efforts of Thomas, Damrosch, and the other pioneers. Whether he was conducting a program broadcast from a concert hall in New York or leading his orchestra in a dance hall in a Southern or Midwestern town, Damrosch was always close to his audience. If people were bewildered by Wagner's music, he sat down at the piano and explained it to them.

Those who believe that music is a vital factor in the lives of the American people as a whole owe Walter Damrosch a great debt, for he devoted his life to spreading it far and wide and helping all kinds of men and women and children to understand and love it. He was a trouser in the noblest sense of the word, and with his death, on Dec. 22, this country lost an historic and beloved figure.

Musical Americana

DURING the celebration this spring of Australia's fiftieth year as a commonwealth **Marjorie Lawrence** will make her first operatic appearances in her native land, singing Isolde in *Tristan und Isolde* and Amneris in *Aida*. She will also be heard in concert versions of *Salome* and *Elektra* under the direction of **Eugene Goossens** and **Sir Bernard Heinze**. Among the names of King George VI's New Year's Honor List was that of **Sydney Griller**, first violinist of the Griller String Quartet, who was made a Commander of the Order of the British Empire.

The arrival of the *S. S. Liberté* on Jan. 2 brought **Paul Paray**, who is fulfilling engagements as guest conductor with the Philadelphia Orchestra and the Pittsburgh Symphony; **Dean Dixon**, who has been conducting in Denmark and Italy during the past month; and **Sigi Weissenberg**, who is scheduled to give a Carnegie Hall recital on Jan. 29. Among the pianists who were heard in Swedish cities during the fall months were **Moura Lympny** and **Eunice Podis**. **Erich Leinsdorf** has accepted an invitation from the Israel Philharmonic to conduct twenty concerts in Israel next summer.

A daughter Gloria was born last month to the wife of **Ezio Pinza**, who is now making motion pictures in Hollywood. **Pierre Luboshutz** and **Genia Nemenoff** will give the first performance of the former's fantasy for two pianos on themes from *Die Fledermaus* in their Carnegie Hall recital on Jan. 21. **Raoul Jobin** appeared in opera in France during December, singing the title role of *Werther* in several cities. Bartók's Third Piano Concerto was played by **Andor Foldes** in a radio program broadcast from Amsterdam in honor of the composer.

Georges Enesco will conduct concerts in London next April in which **Walter Gieseking** and **Robert Casadesu** will be soloists. **Robert Merrill**, who has been signed to a motion-picture contract by Paramount Pictures, will make his screen debut in Aaron Slick of Punkin Creek. RKO Radio Pictures has engaged **Roland Petit**, **Renée Jeanmaire**, and other members of Les Ballets de Paris to appear in a film. The same company has negotiated a contract with **Roberta Peters** to have her play in a picture based on her recent surprise debut at the Metropolitan Opera.

The **Juilliard String Quartet** embarks on its second transcontinental tour this month. In some concerts they will be joined by **Rosina Lhevinne**. **Ethel Bartlett** and **Rae Robertson** will give the American premiere of **G. Francesco Malipiero's** Fifth Symphony, for two pianos concertante, with the Indianapolis Symphony, under **Fabien Sevitzky**, on Feb. 4 and 5. **György Sandor** was married to Princess Christina Hapsburg in Waterbury, Conn., on Dec. 20, and **Solveig Lund** was married to Lynn Spencer Madsen, Arabian-American Oil Company engineer in Las Vegas, Nev., on Dec. 26.

Besides playing for the first time in Europe since 1933, **Tosy Spivakovsky** will be heard next summer in Israel, under the auspices of the Israel Philharmonic. **Grant Johannesen** completes a tour of the Pacific Coast with a recital in Los Angeles on Jan. 24. After making a tour of the United States, **Edmund Kurtz** will give a series of recitals in Argentina, Chile, Uruguay, Ecuador, and Colombia. **Iva Kitchell** left on Dec. 30 for a five-week concert tour of the West Coast and a four-concert engagement in the Hawaiian Islands. **Vera Franceschi**, who was recently married in Rome to William Jerome Daly, Jr., gave the European premiere of **Gian-Carlo Menotti's** Piano Concerto, in the Italian capital on Dec. 20. She appeared with the orchestra of the Santa Cecilia Conservatory, under the direction of **Ernest Bour**.

Pierre Bernac and **Francis Poulenc** began a tour of Holland with a program for the Amsterdam Concertgebouw. During the past month concert tours were made of France by **José Iturbi** and of Italy by **Andrés Segovia**. **Jacques Abram** leaves on Jan. 17 for a series of engagements in Europe, marking his first appearance there.

The first conductor of the Havana Philharmonic and now its honorary conductor, **Pedro San Juan**, recently returned to Cuba to lead the orchestra in its silver anniversary celebration. The Voice of America recorded for European broadcast the American premiere of **André Jolivet's** *Les Trois Complaintes du Soldat*, sung by **Steven Kennedy** in his recent Town Hall recital. Last month **Frederick Heyne** was the tenor soloist in a performance of Handel's *Judas Maccabaeus*, in Long Island. He also appeared in concert in New Jersey and in television programs. **Julius Chajes** was honored by his friends and colleagues in Detroit on the occasion of his fortieth birthday. The composer and pianist has been music director of the Detroit Jewish Center since 1941.



Left: William J. Guard, Metropolitan Opera press representative, likes to play the flute in his spare time. Right: John Philip Sousa, recovering from a shoulder injury, composes a march



WHAT THEY READ TWENTY YEARS AGO

Then as Now, the Requiem

Arturo Toscanini conducted the New York Philharmonic-Symphony in a memorable performance of Verdi's *Requiem* in Carnegie Hall on Jan. 15. Soloists were Elisabeth Rethberg, Margaret Matzenauer, Mario Chamlee, and Ezio Pinza. The chorus was that of the Schola Cantorum, Hugh Ross, conductor.

Still True

Music on the air has made enormous strides but the question remains: Are standards as high as they could be? The public will get what it wants. But if the quality of musical broadcasts is left to this vast, vague, and unpredictable quantity known as the public, we shall not get very far. A few people must always desire the best and demand it, and thus help make it possible for the best to be presented. The only hope for quality to make an impression on the mass mind is in constant plugging.

Spirits Revived Too

To Giulio Gatti-Casazza should go much praise for having dealt a telling and most effective blow at depression with his new Metropolitan production of Franz von Suppé's comic opera *Boccaccio*, which is a colossal success in its elaborate presentation. Maria Jeritz's star has never shone more brightly than in the role of the Florentine poet.

Death of a Swan

Anna Pavlova, the famous Russian dancer, died in The Hague of pleurisy after an illness of only three days. She had come here on tour from Paris.

An Exciting Debut

What a great reception the Saturday matinee audience of Jan. 3 gave Lily Pons when she made her debut in Lucia di Lammermoor! The young French coloratura made good after the Mad Scene as few new singers have in recent years at the Metropolitan. There was a spontaneous quality about what she did that seemed to win the audience's favor even in the first act. She warmed up as she went along and really accomplished a tour de force in the Mad Scene. (Mephisto's Musings.)

No Stranger in Any Land

From all parts of the world, Christian Sinding, the famous Norwegian composer, received greetings on Jan. 21 when he celebrated his 75th birthday. He was in the United States in 1920-21, when he taught at the Eastman School in Rochester.

Only a State of Flux

It is not possible to speak with any accuracy of the present state of music in London. For there is no present state. New problems, new directions, new ideas are presented so frequently that no summary account of achievement and tendency can be confidently set down.

New Bayreuth Plans

Wilhelm Furtwängler has accepted an invitation from Frau Winifred Wagner to assume the musical direction of the Bayreuth Festivals, beginning with the summer of 1933. Heinz Tietjen, general director of the Prussian State Theatres, has similarly accepted the post of artistic director of the festivals, beginning in the same year. There will be no festival in 1932, according to a custom which has now become established of omitting it every third year. Arturo Toscanini will conduct the performances of *Parsifal* for the first time outside of Milan, and will also have charge of the five performances of *Tannhäuser*. Karl Elmendorff will again conduct the Ring. Mr. Furtwängler will make his debut leading *Tristan*.

The Clouded Crystal Ball

With 500 musicians and critics present, the dress rehearsal of Strauss's *Der Rosenkavalier* took place in Dresden (1911). The thing that impressed was the orchestration. Otherwise, the work seemed dull.

Coming Events Cast Large Shadows

Following his custom of giving large and spectacular works, Leopold Stokowski will present the first Philadelphia performance of Stravinsky's *Oedipus Rex* and Prokofiev's *Pas d'Acier* in the Metropolitan Opera House on April 10, 11, and 13.

On The Front Cover:

EUGENE LIST made his debut as a concert pianist at the age of ten as soloist with the Los Angeles Philharmonic, conducted by Artur Rodzinski. His first appearance in the East was in the American premiere of Shostakovich's Piano Concerto, with the Philadelphia Orchestra under Leopold Stokowski. He served for four years in the United States Army, and as a sergeant in the European Theatre played at the Potsdam Conference in 1945 before Truman, Churchill, and Stalin. He has filled engagements with all the major orchestras in this country. Excluding his many appearances at Lewisohn Stadium, he has been heard more than 25 times with the New York Philharmonic-Symphony. In tours of the Western Hemisphere and Europe, he has been soloist with the Havana Philharmonic; Mexican National Orchestra, in Mexico City; Montreal Symphony; London Philharmonic; Orchestre National and orchestras of the Concerts Lamoureux and Concerts Pasdeloup, in Paris; Santa Cecilia Orchestra, in Rome; Budapest Philharmonic; Florence Symphony; and Trieste Philharmonic. He has given violin and piano recitals with his wife, Carroll Glenn. When not on tour the two musicians divide their time between their New York home and Vermont farm. They became the parents of a daughter, Ola Allison, on Dec. 16, 1950. In 1946 he made his screen debut in the film *Bachelor's Daughters*. (Photograph by Marcus Blechman, New York.)

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RECITALS

(Continued from page 12)

derived by Olivier Messiaen from the principles of Hindu music—and piano sonorities nearly as outré as those John Cage attains by means of the prepared piano. As far as I could tell, hardly any one in the audience understood the piece at all; and neither did I, really, although I had already studied the music considerably, and followed the performance with the score. From my point of view it was lucky I had the score along, for without it I never should have realized how dimly Mr. Tudor approximated the composer's indications, and I might have assumed that it was fair to judge the piece from his unconscionable distortions of it. I hope we shall hear it again from someone who takes time to learn it correctly, since it is, at the very least, a challenging and cohesive piece of work.

The piano sonata by Moevs, a thirty-year-old native of La Crosse, Wis., who has been studying in Paris with Nadia Boulanger since 1947, was not impressive, apart from the insistent beginning of the opening movement, effectively contrived with open intervals against a rapid repeated-note inner pedal-point, and the deftly written canonic scherzo. For the most part the music was modishly neo-classic rather than original, and seemed more concerned with the mechanics of composition than with communication.

The Schuman quartet was reviewed in MUSICAL AMERICA on Nov. 1, after its premiere at the Library of Congress festival. The Juilliard String Quartet did not play it well, for the sonorities were not skillfully adjusted, and in general the melodic lines and polyphony did not achieve their inherent expressiveness. Berger's Duo, in spite of the slighting implication of the program heading, has been performed a number of times, and is well known for its fluent Stravinskian idiom. Mr. Fuchs and Mr. Webster played it handsomely.

—C. S.

Ellabelle Davis, Soprano Town Hall, Dec. 17

In her fourth New York recital (her first in two seasons) Ellabelle Davis offered a well-chosen program that included the first performance of a cycle of Five English Songs by Vittorio Rieti; Mozart's *Ridente la calma* and *Ch'io mi scordi di te?*; Strauss's *Das Rosenband*, *Rückleben*, and *Wie sollten wir geheim sie halten*; Brahms's *Zigeunerlieder*; and spirituals arranged by Julia Perry (two first performances), Harry T. Burleigh, and John W. Work.

Miss Davis seemed to be in the process of changing the way she uses her voice, which is naturally very lovely in quality, but she had gained notably in musical assurance. When this reviewer last heard her she was spendthrift of her gifts, and poured out forte tones apparently without counting the cost. In this recital she had reduced the scale of her vocalism, and even in the dramatic Mozart concert aria rarely let the full weight of her voice be felt.

Whether her present method—or methods, for there are several—will evolve satisfactorily remains to be seen, but in all conscience it could not be said that Miss Davis sang well more than sporadically during her recital. She vocalized both Mozart arias with apparent effort, and with surprising unevenness of scale. Things went better in the first two Strauss songs; there were soft phrases in the middle voice that had great tonal beauty, and the moods were well sustained; the third, which lies higher and is more declamatory, had more than its share of strained, edgy tones and gaps in the vocal line. Here, as elsewhere, the singer seemed to have

several ways of getting tones, ranging from a completely open placement to a covered, nasal one. F and G seemed to pose special problems that were virtually never satisfactorily met.

Miss Davis sang the *Zigeunerlieder* with vivid, expansive style, but the same vocal difficulties blemished her delivery of them. The final group found the singer more at ease, and she sang the new Perry spirituals—*Eagle's Wings* and *Free at Last*, both of them simple and very beautiful—with fine tone and unassuming good taste.

The new Rieti songs, settings of sixteenth-century poems by Sidney, Herrick, Shakespeare, and anonymous writers, are composed in various modern idioms that do not support the poems very well or provide much in the way of musical substance.

—J. H., Jr.

Olga Zlatar, Mezzo-Soprano Times Hall, Dec. 18 (Debut)

Olga Zlatar's piecemeal program was made up of songs in eight languages—Italian, German, French, Russian, English, Spanish, Hungarian, and Yugoslavian, in that order. Since Miss Zlatar is a Yugoslavian-American, it is, perhaps, not too surprising that her most affecting singing was done in the Slavic languages and in English. Her voice is warm and of adequate range, and she demonstrated frequently that she could color it to suit the texts of her songs. Her vocal production, however, was insecure, particularly in the first half of the program when she sang sharp a great deal of the time. Frances Bing was her sympathetic accompanist.

—A. H.

Verdi Memorial Concert Carnegie Hall, Dec. 18

The first formal commemoration in this country of the death of Giuseppe Verdi, on Jan. 27, 1901, was made under the sponsorship of the Italian Opera Company, of which Leo R. Vazzana is director. The program, which contained excerpts from three works by Verdi that are strange to the American repertoire, as well as many familiar arias and ensembles, enlisted the services of singers from various opera companies, including the Metropolitan; the Collegiate Chorale; and an orchestra of quasi-symphonic proportions under the leadership of Carlo Moresco and Corrado Muccini.

The most unusual items in the program were provided by the chorus and orchestra—the Overture to *Nabucco* (1842), Verdi's first real success; the opening chorus of *Israelites* from the same opera, *Va pensiero sull'ali dorate*; and a chorus from *I Lombardi* (1843), *O Signor dal tetto natio*. The Overture to *Nabucco*, while conventional to the point of being elementary in its construction, has a capital first theme and a galloping finale that is really exciting in the most rousing theatrical terms. The choruses from *Nabucco* and *I Lombardi*, both of which became in their day famous symbols of patriotic anti-Austrian sentiments, are in many ways as fine as any choral writing Verdi was to accomplish in his later operas; the Collegiate Chorale sang both of them splendidly. The only other uncommon item was *Ernani involami* (sung by Rosalia Maresca), which has some currency as a concert aria although the opera has not been given here since 1929.

The singers who participated were, in addition to Miss Maresca, Raina Simeoni, Graciela Rivera, Rina Telli, Betty Alma Caro, and Anna Mazzeoli, sopranos; Fedora Barbieri and Tamara Bering, mezzo-sopranos; Alessandro Grandi and Antonio Madasi, tenors; Paolo Silveri, baritone; and Victor Tatzoy and Lloyd Harris, basses. Leo di Stefano spoke at the beginning on Verdi and his operas.

Miss Barbieri's pungent delivery of *Stride la vampa*, from *Il Trovatore*, and *Re dell'abisso*, from *Un Ballo in Maschera*, was perhaps the most



Joseph Szigeti

effective singing of the evening, although Mr. Silveri's sturdy *Eri tu*, from *Un Ballo in Maschera*, and Miss Rivera's marvellously silvery *Sul fil d'un soffio etesio*, from *Falstaff*, all had a great many fine qualities to recommend them.

—J. H., Jr.

Joseph Szigeti, Violinist Carnegie Hall, Dec. 19

The capacity audience that gathered for Joseph Szigeti's concert celebrating the 25th anniversary of his American debut (with Leopold Stokowski and the Philadelphia Orchestra) heard as profound and elevated an evening of music-making as this or any other season is likely to provide. To give a gala aspect to the occasion, Mr. Szigeti engaged Dimitri Mitropoulos and a body of Philharmonic-Symphony players, and devoted the entire program to works for violin and orchestra. He began with Corelli's *La Folia*, and continued with Brahms's Violin Concerto; after the intermission he revived Bartók's little-known *Portrait No. 1*, Op. 5, and brought the magisterial event to a close with a performance of Beethoven's Violin Concerto that surpassed in breadth and elevation even those he himself has given in the past.

No two opinions were possible on the evidence of this unforgettable concert: Mr. Szigeti is one of the small band of genuinely great interpretative artists in our midst today. There was nothing shoddy, nothing shallow about the terms in which he addressed himself to his audience. The revitalization of the music was his sole concern, and to this end he devoted a musical intelligence and an artistic sensibility of the noblest order. Although his tone was beautiful, and invariably profoundly affecting in passages of emotional fervency, it never had the slick professional gleam of the virtuoso who seeks to substitute good grooming for inward comprehension. The tone was beautiful because it was telling with unusual communicativeness what the music had to say.

Not the least of the virtues of Mr. Szigeti's playing was its preservation of the sternness, even the roughness, of certain passages in the Brahms and Beethoven concertos. A part of his task, as he saw it, was to reveal the sense of effort, of supernal striving, that is an inherent quality of this music. He did not bevel off the sharp corners; he did not transform earnest, and even sometimes harsh, musical speech into polite drawing-room conversation. As their intermediary, he passed on to us the bluntness as well as the ardor of Brahms and Beethoven. What we heard was actually their music, undiminished by either the platform amenities of 1950 or the endeavor of a self-seeking virtuoso to

(Continued on page 18)

LETTERS to THE EDITOR

Ballet Business

To the Editor:

It was very cold outside last night and it was very warm and cozy in my apartment. I opened my radio and the first thing I heard was the divine music of Tchaikovsky's *Nutcracker*. I opened the last number of *MUSICAL AMERICA* and before long I reached the editorial under the title "Make Way for Dance in the Music Business." By now, the orchestra was playing *The Sleeping Beauty* and by the time I finished reading this editorial I decided to write to you before my daily routine consisting of innumerable details of ballet business would start all over again in the morning.

First of all, I am, of course, in complete disagreement with your editorial. The main tune of your editorial proclaims "Great harm is already being done to the sprightly, up-to-date art of ballet by forcing it into the mold of operatic presentation, narrowing the repertoire down to endless *Nutcrackers* and *Sleeping Beauties*, and robbing it of the most desirable quality it has always possessed—its contemporaneity."

Please excuse me for my rough language, but after eighteen years in the ballet, I think that the writer of this editorial doesn't know what he's talking about. There are two ways to look at the ballet business. One is to consider the ballet a toy to play around with and to produce innumerable modern ballets which in the best case go into the store house after one season, or in the worst case go to the store house three days after the first performance. The other way is to bring the audiences to the box office and try to reach the goal of "breaking even" which is the greatest achievement expected by the management of every ballet company.

The gross intake of Sadler's Wells Ballet is produced by the presentation of *Sleeping Beauty* and *Swan Lake*. It is common knowledge that the modern ballets of Sadler's Wells don't

draw. The public buys the tickets a long time in advance but after seeing the ballet they all try to see the endless *Sleeping Beauty* and not the other ballets. We have the same experience with the Ballet Russe de Monte Carlo. We pioneered with the modern ballets and we discovered that the only way to make the public, and I mean the large masses, buy tickets is to incorporate one modern ballet in a program consisting of two other classic works. If you present during the same evening all modern ballets, the box office intake will drop from six or seven thousand dollars to three or four thousand, per performance.

The irresponsible statements that "It is time for the managements to take completely new stock of their conception of the nature and value of ballet, and to stop slowly killing it, etc." should be accompanied by constructive suggestions how to make the public pay for the presentations which they don't want to see. The writer of your editorial should be given the opportunity to watch at the box office what happens when you announce a three-week engagement announcing the repertoire. He will discover within two or three hours that the classic *Nutcrackers* and *Sleeping Beauty* are selling at the box office at once. The other ballets are bought only when the performances of the old classics are sold out. If the writer of your editorial would like to experiment and to try out his ideas let him provide the funds for this.

We all know that the time of the Otto Kahns is gone forever. If you don't reach the masses and if they don't buy the tickets, you have to fold up and forget about the ballet business unless somebody wants to stand on the corner of 57th Street and Sixth Avenue with a hat and ask the people for contributions. Sometimes you get them; sometimes you don't. Sometimes you have to arrange dinner parties and collect \$500 to buy shoes and stockings for the corps de ballet. If this is what the writer of your edi-

torial calls business, please count me out.

Also, will he kindly answer a question—by who and how the art of the ballet was developed in our own country? If not for endless *Sleeping Beauties* and the old war horse, *Nutcracker*, where would the ballet be now in the United States?

DAVID LIBIDINS
New York

(Editor's Note.—We did not charge that the process of narrowing the repertoire down to endless *Nutcrackers* and *Sleeping Beauties* was harming the business of ballet. We said, and we repeat, that it was harming the art of ballet. Nor did we intend to imply that the programs of the Ballet Russe de Monte Carlo, or of any other company, should be composed entirely of modern works. Several facts, however, are conspicuous:

(1) The Ballet Russe de Monte Carlo delights in giving a bill consisting of either *Swan Lake* or *Les Sylphides*, *The Nutcracker*, and *Scheherazade*; we are confident that Mr. Libidins will concede that this bill, without a single modern ballet on it, has been given far more frequently than any other in recent seasons by his company.

(2) The Ballet Russe de Monte Carlo, which, as Mr. Libidins said, pioneered in the presentation of important modern works, has virtually stopped pioneering; was business worse for the company in the days when it produced such works as *St. Francis* and *Rouge et Noir* for the first time?

(3) Not all new works are shelved "after one season," or "three days after the first performance." Fancy Free, *Pillar of Fire*, *Lilac Garden*, *Gaité Parisienne*, *Rodeo*, *Serenade*, *Graduation Ball*, *Symphony in C*, and *Night Shadow* are among the works that have won an audience response sufficient to give them considerable longevity. The repertoire is no longer being refreshed by works of comparable stature.

We should like to answer Mr. Libidins' concluding questions if we understood them. A variety of people and organizations have developed the art of ballet in the United States, in a variety of ways; the method of repeating stock repertoire pieces until they are thoroughly familiar constitutes only part of the process. We do not know where ballet would be now in the United States without endless *Sleeping Beauties* and the old war horse, *Nutcracker*, but we should certainly like to be granted a year or two in which to find out.)

Naumburg Foundation Opens Annual Competition

The Walter W. Naumburg Musical Foundation has announced its 27th annual competition for a Town Hall debut recital during the 1951-52 season. It is open to pianists, violinists, violists, cellists, and singers, between the ages of sixteen and thirty, who have not already had a New York recital reviewed by the critics. Application blanks may be secured from the foundation, 130 West 56th Street, New York 19, and they must be filed before Feb. 1.

Riegger Symphony Wins Naumburg Award

The composer's committee of the Walter W. Naumburg Musical Foundation has chosen Wallingford Riegger's Symphony No. 3 as its third annual award for an American composition. It will be recorded by Columbia Records, Inc. The work also won the New York Music Critics Award for 1947-48. It was first performed at the Columbia University Festival of American Music, on March 16, 1948, by the CBS Symphony, Dean Dixon conducting. The composer's committee of the foundation includes David Hall, Leon Barzin, and Alfred Frankenstein.

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RECITALS

(Continued from page 16)

turn these concertos into alternates for Wieniawski and Glazounoff.

These two masterpieces, in performances so revelatory, inevitably towered above their companion pieces. Yet the two lesser works were no less commandingly presented. The Corelli variations were endowed with a serenity that was never cloying, because the firmness and balance of the musical structure was fully preserved. Bartók's Portrait No. 1, composed in 1905, is as far removed from its composer's later works as Schönberg's Verklärte Nacht is from his Violin Concerto, and its mood and style are equally in a romantic, impressionistic vein. But Mr. Szigeti played it with such poetry, and Mr. Mitropoulos achieved such miracles of texture and equilibrium with the orchestra, that the music seemed, perhaps, more significant and more eloquent than it really is.

The contribution of Mr. Mitropoulos to the evening was as impressive as Mr. Szigeti's. With a humility that is rare among conductors, he strove to align himself wholeheartedly with Mr. Szigeti's intentions, and the playing he elicited from the orchestra was kindled by the spark of greatness.

—C. S.

Collegiate Chorale Town Hall, Dec. 19

The Collegiate Chorale had chosen an attractive program for its sixth annual Christmas festival concert, interspersing Christmas carols with the other works. William Jonson obtained spirited (if not always technically impeccable) singing from his chorus. The balance between men's and women's voices, the vitality of tone, and the precision of attack were evidences of thorough training.

The major work of the evening was Ralph Vaughan Williams' Mass in G minor, for double chorus and solo quartet. For all its dignity and ease of writing, this mass is essentially dull music. Its materials seldom rise above the commonplace and its workmanship is also uninspired, although always skillful. The solo quartet, made up of Inez Manier, soprano; Gertrude Mielke, alto; Walter Carringer, tenor; and Thomas Pyle, baritone, sang very well. The chorus had its main technical difficulty of the concert in this work, sagging in pitch and losing the beat in a few places.

Israel Citkowitz's The Lamb, for chorus a cappella, after Blake's poem, is a harmless, completely pedestrian composition. Arnold Bax's Of a Rose I Sing a Song, a motet for chorus, tenor solo, harp, cello, and double bass, has some passages of exquisite harmony and subtle blending of vocal and instrumental timbres, but it does not hold together. The soloists were David Williams, tenor; Joan Troubaugh, harpist; Martin Lake, cellist; and Reuben Jamitz, double-bass player. Among the most stirring of the older works on the program were Leisring's Lift Up Your Heads, Ye Mighty Gates; Topff's The Angel to the Shepherds; and Vittoria's O Magnum Mysterium. Peter Warlock's Two Carols, Tyrley Tyrlow, and Balulalow, made Castelnovo-Tedesco's Lo, The Messiah, which followed them, sound doubly hollow and superficial. The audience joined the chorus in carol singing at the close of the program.

—R. S.

NAACC Concert Times Hall, Dec. 20

This concert of the National Association for American Composers and Conductors commemorated the birthday of its founder, Henry Hadley (1871-1937). The program, all of it conservative, contained music by four older-generation Americans. Robert

Russell Bennett's delightful, impressionistic Sonatina for Soprano and Harp (with French text by the composer) opened the evening. It was engagingly performed by Florence Vickland and Margaret Ross. Next came Charles Ives's First Sonata, competently played by Max Pollikoff, violinist, and Milton Kaye, pianist. Charles Triller, chairman of the New York Philharmonic-Symphony Society, then spoke briefly on Hadley's qualities as man and leader.

After intermission, Edward Ballantine played his own well-written Six Interludes, and five of his amusing variations on Mary Had a Little Lamb, with pianistic effectiveness. The evening came to a close with a group of songs by Winter Watts, sung by Norman Myrvick, tenor, with the composer at the piano.

—A. B.

The Weavers Town Hall, Dec. 23 (Debut)

The Weavers, a vocal quartet whose members are Ronnie Gilbert, and Pete Seegar, Lee Hays, and Fred Hellerman, presented a program of folk songs of America, Israel, France, South Africa, Indonesia, and other lands. This was the quartet's first venture into the formal music world, but behind them they have a 27-week engagement at the Village Vanguard night club, and are already nationally known through their recording of Goodnight, Irene.

The quartet grouped their selections more or less according to type, opening with a group of dance songs, continuing with a set of love songs, and so on. There was an engaging air of informality (vaudeville-fashion) to the proceedings as the quartet accompanied themselves in their spirited, spontaneous, and well-balanced performances. A special feature of the evening was a group of jazz selections based on American folk themes presented by John Benson Brooks and his ensemble, who appeared as guest artists.

—A. B.

New Friends of Music Town Hall, Dec. 24, 5:30

A Bach program made up of his The Musical Offering and Coffee Cantata was the fare in this concert of the New Friends of Music. The performers included members of the Little Orchestra Society; and the vocal soloists in the cantata were Jean Bartl, soprano; Michael Bartlett, tenor; and Robert Goss, baritone. Thomas Scherman conducted the performances from a piano-cembalo.

All of the performances were on a highly competent level, but perhaps the most delightful part of the afternoon was the performance of the Sonata à tre, for flute, violin, cello, and cembalo (from The Musical Offering), which, in the excellent Hans David edition that was employed, is placed between sets of canons and is very neatly set off. The participants here were Paige Brook, flutist; Isidore Cohen, violinist; Milton Prinz, cellist; and Mr. Scherman, and all of them brought sensitivity and polish to their playing. But the whole work was done with great respect for Bach's stunning counterpoints, and Mr. Scherman deserves much credit for reviving this rarely heard masterpiece. The choice of the Coffee Cantata to round out the program was a clever one, for its lightness of mood made a nice contrast to the contrapuntal profundities of The Musical Offering.

—A. B.

Shura Dvorine, Pianist Town Hall, Dec. 27

Shura Dvorine, a pianist of sensitivity and polish, presented three major works — Franck's Prelude, Choral, and Fugue; Mozart's Sonata in A major, K. 331; and Brahms's Sonata in F sharp minor. His program also held an assortment of shorter items, including first New



Ellabelle Davis

Shura Dvorine

York performances of Lockrem Johnson's Chaconne, Op. 29, and John Degatina's Madrigal, neither of which proved especially adventurous or interesting.

Not a performer inclined to virtuosic display, although his solid technique seemed to contain a bravura potential, Mr. Dvorine applied himself to discovering poetic detail and imaginative phrasing. This he accomplished with exceptional results in the Mozart sonata and, later in the program, in two nocturnes by John Field. The Franck work, although approached on a rather small scale, was exquisitely and validly performed in the pianist's own terms. But the Brahms sonata was ill-suited to his poetic approach, with the exception of the slow movement, where his playing was extremely lovely in sound, and the sheer physical power necessary to drive home its stormy moods was missing.

—A. B.

Richard Kay, Cellist Town Hall, Dec. 21 (Debut)

Richard Kay, in his first New York recital, disclosed technical competence, musical sensibility, and an agreeable tone. The young New York cellist chose an ambitious program that included J. S. Bach's Suite No. 3 in C major (unaccompanied); Boccherini's Concerto in B flat; Schubert's Sonata in A minor; Debussy's Sonata; and pieces by Fauré and Popper. Mr. Kay's approach to the music was intelligent and carefully planned, if lacking in spontaneity. But although his performances were not without taste, one piece sounded much like another, and the cellist had not developed the variety of color and the expressive nuance to lend his work more than routine interest. Brooks Smith was the expert accompanist.

—A. B.

Music of Alban Berg Juilliard School, Dec. 18

This special concert of Alban Berg's chamber music given by the Juilliard School for the benefit of the Student Aid Fund, on Dec. 18 in the school concert hall, was a memorable event. In works ranging from 1905 to 1926, the program offered an excellent cross-section of Berg's creative evolution. Even those who were unacquainted with the larger works of his maturity must have realized after hearing this concert that Berg was one of the towering musical geniuses of this century.

Especially interesting were two settings of a poem beginning Schliesse mir die Augen beide, published in Die Musik in 1930, and performed for the first time here by Bethany Beardslee, soprano, with Jacques-Louis Monod at the piano. The tonal version of the song was composed in 1900, and the twelve-tone version in 1926. Both settings are eloquent and beautiful in style, but the twelve-tone version is more direct in its emotional appeal. It was fascinating to observe the transmutation of the melodic and harmonic material into a new form.

Miss Beardslee also sang Berg's Seven Early Songs (1905-07); and Four Songs, Op. 2 (1908-09), to texts by Hebel and Mombert. In the Seven Early Songs, Berg is still influenced

(Continued on page 22)

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Cleveland Series Delayed by Snow In Weekend Storm

CLEVELAND.—Rudolph Ringwall, associate conductor of the Cleveland Orchestra, assumed the direction of the Nov. 23 and 25 concerts. The second one never took place, however, since that was the Saturday of the big snow storm, when traffic came to a standstill and all public events were canceled or postponed. The concert was eventually played on Dec. 19. The program for Nov. 30 and Dec. 2 had to be postponed, this time to the end of the season.

The single concert Mr. Ringwall conducted offered two works new to Cleveland, Kent Kennan's Night Soliloquy, with Maurice Sharp as the solo flutist, and Menotti's Piano Concerto, with Eunice Podis as soloist. Sibelius' Fifth Symphony, and a C. P. E. Bach concerto were also played.

In the pair of concerts for Oct. 19 and 21, the Cleveland Orchestra gave excellent performances under George Szell's direction of two old favorites, Haydn's Symphony in B flat, No. 102, and Tchaikovsky's Fifth Symphony. Rudolf Firkusny was heard in the local premiere of Martinu's Third Piano Concerto, which he played with skill and understanding.

Of the programs for the following two weeks, the noteworthy item was Mahler's Fourth Symphony, in which Marie Simmellink Kraft sang the soprano solo part.

The ensemble then went on its annual fall tour, playing concerts in Ann Arbor, Detroit, Toledo, Columbus, Springfield, Milwaukee, Highland Park, Cicero, Grand Rapids, and Lansing. Mr. Szell conducted the regular programs and Mr. Ringwall those for children.

Between Dec. 7 and 16, Dimitri Mitropoulos was guest conductor of the orchestra, and the following two pairs of concerts were directed by William Steinberg.

Two Extraordinary Concerts were given by the ensemble, under Mr. Szell's direction, on Nov. 17 and 18, with Artur Schnabel as soloist. He played Beethoven's Emperor Concerto in the first and Beethoven's Third Piano Concerto in the second.

The Polytech Chorus of Finland appeared in Severance Hall on Nov. 5, under the auspices of the Case Institute of Technology. Another male chorus, the Singers' Club, in existence here for 58 years, gave a splendid and varied program under the

direction of Robert M. Stofer, on Dec. 5, with Morley and Gearhart as assisting artists.

The first concert of the newly-formed Chamber Music Society of Cleveland was another casualty of the storm. Finally given on Dec. 4, it offered the Hungarian Quartet, assisted by Reginald Kell, in an unusually fine program in Severance Chamber Music Hall.

The Cleveland Philharmonic, F. Karl Grossman, conductor, gave a free concert in Engineers' Hall on Nov. 12 before a capacity audience. In Mozart's A minor Violin Concerto, Fred Rosenberg was the soloist and Mr. Grossman conducted from the harpsichord he played. The conductor's American Fantasy ended the program and aroused great enthusiasm in the audience.

On Nov. 15, Beryl Rubinstein, director of the Cleveland Institute of Music, gave his annual piano recital. This year it was devoted to works by Beethoven. On Dec. 6, Ernst Silberstein, principal cellist of the Cleveland Orchestra, gave a recital, with William Kurzbach at the piano.

—ELEANOR WINGATE TODD

Mazer Conducts Wheeling Symphony

WHEELING, W. VA.—The second concert of the Wheeling Symphony's 22nd season was presented at the Virginia Theatre on Nov. 16, and was also broadcast on FM by station WTRF. The well-rehearsed ensemble was conducted by Henry Mazer in a program dominated by Dvorak's Fourth Symphony and Bach's B minor Suite, with Bernard Goldberg as solo flutist. The initial program, on Oct. 12, had as its major work Beethoven's Fifth Symphony.

Irene Robertson, professor of organ and church music at Oberlin Conservatory, was the first guest recitalist to be presented by the Wheeling chapter of the American Guild of Organists, and the Coro Hispanico de Majorca appeared as the Fine Arts Guild's first concert attraction of the season.

The Optimist Club sponsored two high-caliber performances of Romberg's operetta Up in Central Park, at the Virginia Theatre. Ron Jordan, as John Matthews, was the only professional member of the cast. Maxine Yeater, as Rosie Moore, was outstanding.

Mollie Thoner, soprano, revealed an appealing and well-trained voice in her debut recital, on Sept. 6, at the Carroll Club.

—MONTANA X. MENARD

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REDFIELD OPENER

The Community Concert Association of Redfield, S. Dak., opened its second season with a recital by Camilla Williams. Standing around Miss Williams are Mrs. Harold Haynes, member of the local Community board; Mrs. L. R. Walston, secretary; Borislav Bazala, accompanist; and Mrs. A. D. Coleman, president of the local Community Concert Association



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RECITALS

(Continued from page 18)

by Brahms and Wolf in his harmony and general treatment, but in the songs of Opus 2 his originality of style is fully evident. The harmony is bold, free, and eloquent, transcending conventional bounds of tonality, and the melodic lines have the unusual contours and curiously eloquent leaps characteristic of the later Berg. Miss Beardslee sang intelligently, but her vocal production was so uneven, her rhythmic accentuation so vague, and her dramatic power so weak, that she did not do justice to these masterpieces. Mr. Monod's accompaniments were authoritative in approach if tonally sometimes hard.

The amazingly epigrammatic Four Pieces for Clarinet and Piano (1913) were ably performed by Herbert Tichman, clarinetist, and James MacInnes, pianist. Webern himself wrote nothing more concentrated than these miniatures, in which the aura of late nineteenth-century decadence is captured in the space of a few measures. Like Chinese poems, these pieces are to be judged not by what they state but by what they suggest. The clarinet is called upon for its most exotic timbres. Beveridge Webster, always at his best in contemporary music, gave a superbly lucid and integrated performance of the Piano Sonata, Op. 1 (1908). This work is one of Berg's most accessible compositions, for it points the way of his development from the elaborate chromaticism of his youth towards the twelve-tone technique of his maturity, while remaining easily within the grasp of anyone accustomed to the post-Wagnerian idiom.

The climax of the evening was the inspired interpretation of the Lyric Suite (1925-26) by the Juilliard Quartet. In texture, counterpoint, and harmony this work opens new realms; in spiritual power it belongs with the quartets of Bartók and Bloch among the loftiest musical conceptions we have. The Lyric Suite is one of the most fearfully difficult works for string quartet ever written, employing almost every known device of string technique to produce its effects. Yet the playing of the four young artists was so full of musical meaning that no one stopped to think of the sheer physical feat they were performing.

—R. S.

**Thelma Given, Violinist
Carnegie Hall, Jan. 3**

Thelma Given, a pupil of Leopold Auer, returned to the New York concert stage after an absence of 21 years. She had chosen a program typical of the virtuoso school of violin playing—the Vitali-Charlier Chaconne, Bruch's Concerto in D minor, Chausson's Poème, and a group of shorter works that ended with Bazzini's La Ronde des Lutins. Miss Given performed these works in the grand manner, with a sweep and tonal intensity that revealed a vivid musical temperament. Unfortunately, she did not have the technical security to do them justice. Her pitch was often inaccurate; she slowed down for difficult passages; and her tone varied in quality when she ran into technical trouble. Nonetheless, it was plain that she was a master of the style in which these romantic pieces have to be performed to be convincing. For all its unevenness, her playing was musically very interesting.

—R. S.

**Ivan Petroff, Baritone
Town Hall, Jan. 2 (Debut)**

This was Ivan Petroff's first New York appearance as a recitalist, although he has sung here often in opera. In this program, Mr. Petroff used his dark and resonant voice well in many of the songs he had programmed, without disclosing the



Nikolai and Joanna Graudan

amount of volume he might employ in operatic roles. Tchaikovsky's O Speak Not, Beloved and The Anxious Moment (both sung in Russian) and Dobri Christoff's settings of two Bulgarian folk songs, Kaval and Lukovitski momi, were delivered with superb ease and expressivity, and Lascia ch'io pianga, from Handel's Rinaldo, and Carissimi's Vittoria were also pleasing. Mahler's Lieder eines fahrenden Gesellen were rather less successful, for in them Mr. Petroff's voice, showing signs of strain, became rather hoarse, and sometimes strayed from the proper pitch. He succeeded in projecting the mood and inner content of only the last one, Die zwei blauen Augen. The Italianate sobs the singer used in Mahler's un-Italian songs seemed distinctly out of place.

Arias by Bellini and Donizetti, three songs by Joaquin Nin, and one song each by Moussorgsky and Rimsky-Korsakoff completed the program, in which Paul Ulanowsky's distinguished accompaniments were always a joy.

—A. H.

**Catherine Reiner, Soprano
Town Hall, Jan. 3**

Catherine Reiner gave the lion's share of her program to lieder by Mozart, Schubert, Brahms, Schumann, Wolf, and Alban Berg. The list also included Del mio core, from Haydn's Orpheus and Eurydice, and a group of Bartók's Hungarian Folk Songs. The Hungarian-American soprano, who had not given a New York recital in seven years, sang with poise and considerable musicianship. She was at her best in such light items as Schumann's Marienwurmchen, although she also displayed musicianly phrasing and a generally good feeling for the more intense songs. But there was little sense of identification with the music, aside from some expressive nuances here and there; and in loud singing a tremolo was apt to creep into her voice.

—A. B.

**Frederick Griesinger, Pianist
Town Hall, Jan. 4 (Debut)**

An unusual feature of Frederick Griesinger's first New York recital was a group devoted to fifteen preludes, by Bach, Scriabin, Shostakovich, Kabalevsky, and Hugh O'Meagher. Four preludes by Mr. O'Meagher received their first New York performances, as did his Variations on O, Dear, What Can the Matter Be? The pianist, who is on the faculty of Peabody Conservatory in Baltimore, also presented Schubert's Sonata in A minor, Op. 143; works by Chopin and Mendelssohn; and the first performance of Scott Watson's Reel. Mr. Griesinger was at his best in the short pieces, which he dispatched with neatness, assurance, and pleasing tone. The Schubert sonata and Chopin's F minor Ballade were thoughtfully planned and musically played, although the pianist displayed neither the mastery of detail

nor the command of color to raise them above the average level.

The new music was all skillfully made and pianistically effective. Mr. O'Meagher's harmonic and melodic methods, particularly in the preludes, owe not a little to Shostakovich, and Mr. Watson's Reel uses a simplified Ravel-Toccata style.

—A. B.

**Nikolai Graudan, Cellist
Joanna Graudan, Pianist
Town Hall, Jan. 5**

Nikolai and Joanna Graudan are artists of high seriousness without being sober-sided. When they address themselves to a concerted work for cello and piano they are more concerned with seeking—and they almost always find—the special substance of each piece and the style appropriate to its communication than to the display of their own by no means negligible virtuosity. Because they were able to penetrate and remain beneath the surface of all the works they played in their Town Hall recital, they gave the audience not merely the outward manners of C. P. E. Bach and Ernest Bloch, of Beethoven, Schumann, and Chopin, but an unobstructed view of the inward essence of these composers' music.

Bach's G minor Sonata they found to be a work of considerably more density than many contemporaneous sonatas in the style *galant*, and they gave it importance and breadth without imputing a Beethovenian solemnity to it. They allowed Ernest Bloch's pessimistic incantations in Voice in the Wilderness to achieve unimpeded emotional intensity; when they were through we knew that it was Bloch's fault and not theirs that the piece is a redundant bore.

Their interpretation of the first of Beethoven's two late-period cello sonatas, Op. 101, No. 1, in C major, was delectable. The sonata, frequently aborted in performance by musicians who seek to give it the scope of the longer and earlier A major Sonata, Op. 69, is an engaging play of fancy, in which ideas of the most diverse sorts are tossed out and toyed with, but never used architectonically. The Graudans played it with imagination, vivacity, and humor, and, in the brief Adagio, with melting beauty of phrasing. In the three Schumann Phantasies, Op. 73, they preserved both the freedom and the control that are so precariously balanced in this music. Chopin's Introduction and Polonaise Brillante, at the end of the program, was memorable for its brio, and for the skill with which Mr. Graudan allowed the cello part to serve, as it should, as a suave continuity against which the piano dashes off brilliant runs and figurations.

The ensemble of the two players was all but perfect; their tone, separately and together, was warm and affecting but never overripe. The particular acoustics of Town Hall sometimes submerged Mrs. Graudan's share of the music, but this unbalance—which occurred only occasionally and was never serious enough to disturb the musical result—is not, as I know from hearing them in a variety of halls, a characteristic of their performances. Mr. and Mrs. Graudan are rare musicians, through whose efforts the classic literature for cello and piano is continually reanimated.

—C. S.

**Israel Baker, Violinist, and
Yaltah Menuhin, Pianist
Times Hall, Jan. 5 (Debut)**

Israel Baker, concertmaster of the Los Angeles Chamber Orchestra, and Yaltah Menuhin, younger sister of Hephzibah and Yehudi Menuhin, played with excellent ensemble in their first New York recital as a violin-and-piano team. Mr. Baker, who displayed much technical address and extraordinarily good intonation as well as capable musicianship, seemed the more confident of the two, although Miss

(Continued on page 26)

Kansas City Hears Powell Weaver Work

KANSAS CITY, Mo.—Opening the third pair of concerts of the Kansas City Philharmonic, on Nov. 21 and 22, was an imaginative suite of ingratiating charm, *The Sand-Dune Cranes*, by the local composer Powell Weaver. The work, originally scored for solo piano and orchestra, had been recently revised for orchestra, and was given its premiere on this occasion. Hans Schweiger conducted. The rest of the program included a fine performance of Brahms's First Symphony and Dvorak's Cello Concerto, with Gregor Piatigorsky.

Henry Kerr Williams, recently appointed associate conductor of the Kansas City Philharmonic and director of the new Philharmonic Chorus, conducted the latter group of 170 mixed voices in its debut, in the Music Hall on Nov. 18.

The Fritschy Artist Series has presented Isaac Stern, the Ballet Russe de Monte Carlo, and Charles L. Wagner's opera company. The first four artists to appear in the Ruth Seufert Concerts were Eleanor Steber, Leonard Warren, Jeanette MacDonald, and Alec Templeton. The University of Kansas City presented the Hungarian String Quartet and the Kell Chamber Players. In the Town Hall series, programs have been offered by Astrid Varnay, the Longines Symphonette, and the Don Cossacks.

The Kansas City Conservatory presented several puppet performances of *Pagliacci*, sung in English, with Constance Eberhart as stage director and Francis Buebendorf as conductor.

The University of Kansas City Trio—Mary Dawson, pianist; Dale Bryan, violinist; and Pasquale Ficarra, cellist—assisted by Hardin Van Deusen, baritone, was heard on Nov. 15. —BLANCHE LEDERMAN



ADELE IN TENNESSEE

Officers of the Memphis, Tenn., Civic Music Association (the Beethoven Club) gather around Patrice Munsel following her recital before their membership: Mrs. Benn Waller; Mrs. Garner Trickland; Mrs. Thomas Linder; Stewart Ross, the accompanist; Miss Munsel; Mrs. Roscoe Clark, president of the Memphis Civic Music Association; and Mrs. Frank Busse

Novelties Listed For Indianapolis Orchestral Series

INDIANAPOLIS.—Not a great deal of new music has been offered here in recent months. Most of it has been played by the Indianapolis Symphony, under Fabien Sevitzky's direction. Recitalists and soloists have preferred the safety of established compositions.

The orchestra's pair of concerts for Nov. 18 and 19 presented two different programs, contrary to custom, because Guiomar Novaes, the soloist, played different works in them. In the first she was heard in Beethoven's Fourth Piano Concerto. The next day she gave the local premiere of Villa-Lobos' *Momo Precoce*, a brilliant display piece, devoid of any good ideas, but rather exciting listening. Its rhythmic complications were not always well handled by the ensemble.

In these concerts Mr. Sevitzky also conducted the first performance of Deems Taylor's *Restoration Suite*. It presents the composer in a flippant, relaxed, amused, and downright jazzy mood—particularly at the close. Pop concert material, it comprises a Pavan, Saraband, Jig, Rigadon, and a final section called *Bartholomew Fair*.

The first American performance of Salviucci's noisy and bombastic Italian Symphony, the *Overture to Mozart's Così Fan Tutte*, Dvorak's Fifth Symphony, Respighi's *Brazilian Impressions*, and Chabrier's *España* completed the works played in the programs.

The Nov. 25 and 26 program brought nothing new but at least one rarely-heard work, Hindemith's *Concerto for Harp, Woodwinds, and Orchestra*, with Mary Spalding, the orchestra's harpist, and first desk men as soloists. Stanley Weiner, concertmaster, played Ravel's *Tzigane*. Both works were substitutions, because the scheduled soloist was ill.

The concerts on Dec. 9 and 10 had Ruggiero Ricci as soloist in Paganini's D major Violin Concerto. A dull performance of Sibelius' Fifth Symphony, a good one of the *Dance of the Seven Veils* from Strauss's *Salome*, Mackenzie's *Britannia Overture*, and Kern's *Scenario for Orchestra* on Themes from *Show Boat* were also directed by Mr. Sevitzky.

Haydn's Symphony No. 31, in D major, was given its first public performance in the United States, according to the conductor, when it was

played in the Oct. 28 and 29 program. Blanche Thebom sang Brahms's *Alto Rhapsody*, assisted by the Indianapolis Maennerchor, and three arias from Saint-Saëns' *Samson et Dalila*.

The orchestra has also given a children's concert; a Pop concert, with Ethel Smith as soloist; and two free Meet-Your-Symphony concerts, sponsored by the city government.

The Royal Philharmonic gave concerts at both Indiana University and Purdue University. In a four-day visit early in December, the Sadler's Wells Ballet gave two programs at each institution, attracting 20,000 people in all.

The Ensemble Music Society of Indianapolis sponsored programs by the Albeneri Trio, on Oct. 18, and the Hungarian Quartet, assisted by Reginald Kell, on Nov. 22. Vladimir Horowitz appeared at Indiana University on Oct. 24; Ossy Renardy, with Walter Bricht as pianist, was heard in the *Matinee Musicale* for Oct. 27; and Ozan Marsh gave a piano recital on Nov. 8.

Martens Concerts has presented the Charles L. Wagner production of *La Bohème*, on Oct. 17, and Myra Hess, on Nov. 17.

The Indianapolis Maennerchor's first concert of the season, on Nov. 11, offered Martial Singher as guest artist.

—WALTER WHITWORTH

San Diego Orchestra Plays Initial Concert

SAN DIEGO, CALIF.—San Diego's first professional orchestra to function in the winter season, the San Diego Philharmonic, began a series of ten subscription programs in the Russ Auditorium on Nov. 28. The conductor is Leslie Hodge, formerly with the Guadalajara Symphony. Eight Pop concerts and five young people's concerts are also scheduled.

The soloists will include Jacob Lateiner, Claudio Arrau, Lyell Barbour, Bruce Hamilton, Barbara Steinbach, and Ruggiero Ricci. Winifred Fipp and Ruth Reynolds will be heard in a performance of Debussy's *La Demoiselle Elue*. For one subscription concert the orchestra will be joined by the Los Angeles Opera Company in a stage production of Puccini's *La Bohème*. The final program, on April 10, lists the first local presentation of Beethoven's Ninth Symphony.

The San Diego Philharmonic comprises 65 musicians and is distinct from the San Diego Symphony, which plays during the summer months, with Fabien Sevitzky as guest conductor.

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ORCHESTRAS

(Continued from page 13)

ated a stylized harp and tent with his usual tact in working with Miss Graham. Jean Rosenthal's lighting was as skillful as it had been at the original performance in Kentucky. Miss Graham's performance was deeply moving. The house gave her a tremendous ovation. With Mr. Schuman and Mr. Whitney, she was recalled many times.

The best score of the evening, apart from Mr. Schuman's Judith, was Bohuslav Martinu's delightful Intermezzo. Czech dance music echoes through this melodically fresh and rhythmically buoyant work. The rich, chromatically iridescent harmonies characteristic of Martinu, the felicity of orchestration, and the clear form of this music made it completely enjoyable. Claude Almand's overture uses a tune sung by the Negro roustabouts who loaded the freight boats that plied the Mississippi. For all its noisy orchestration and obstreperous dissonance, this music sounds hollow and pretentious. It imitates the clichés of modernism in both its harmonic and contrapuntal devices.

David Diamond calls his Timon of Athens a Symphonic Portrait after Shakespeare. Mr. Diamond has succeeded in suggesting Timon's bitter ranting against his fellow men in vivid musical terms. At the end comes "a noble and resigned agony." The score is spotty and at times thematically banal, but it has dramatic power and eloquence of style. Mr. Thomson conducted his own score carefully. It has been heard and reviewed here before. Vincent Persichetti's Serenade, consisting of six brief episodes, never rises above competent routine. It is couched in that sweet-sour harmonic idiom that Mr. Persichetti handles well, if at times too facetiously. The orchestra played spiritedly throughout the evening, and Mr. Whitney caught something of the individual character of each composition.

—R. S.

Ansermet Conducts Philadelphia Orchestra

Philadelphia Orchestra. Ernest Ansermet, guest conductor. Carnegie Hall, Jan. 2:

Symphony No. 4 Brahms
Rondes de Printemps Debussy
Suite in F major Roussel
Daphnis and Chloe, Suite No. 2. Ravel

Some of the most enthusiastic applause at this concert came from the orchestra itself, which obviously enjoyed playing under Mr. Ansermet as much as he enjoyed having a superlative orchestra to conduct. Wisdom, analytical penetration, and the most exquisite sensibility characterized everything that he did throughout the program. Mr. Ansermet is one of the most civilized of all conductors; he approaches music as an intellectual discourse and an emotional revelation, not as a purely emotional stimulant.

In his interpretation of Brahms's Fourth Symphony, one of the most unorthodox and fascinating that I have ever heard, the conductor gave the critics, both professional and amateur, a fine bone of contention. He took the opening movement and the Allegro giocoso much slower than most other conductors, and he treated the whole work in chamber-music style. The music lost in impetus and physical excitement, but it gained in wealth of detail, subtlety of emphasis, and introspective eloquence. It was very Viennese, especially in the slow movement. There were also phrases that had the elemental grandeur of Beethoven. It was a new Brahms that Mr. Ansermet gave us, and his conception seemed completely valid in spite of the leisurely pace and structural looseness of the reading.

Differences of opinion were in order about the Brahms performance, but



Guiomar Novaes John Corigliano

it is hard to see how any one could have quarreled with the playing of the Debussy, Roussel, and Ravel works. Debussy's Rondes de Printemps, the third of the Images for Orchestra, is a marvelous play of sonorous textures. The composer defended and justified it by saying: "I am getting to believe more and more that music in its essence is not a thing that can be poured into a rigorous and traditional mold. It is made of colors and rhythmic beats. All the rest is a fraud, invented by cold-blooded imbeciles riding on the masters' backs." Yet it is its formlessness that kills the Rondes de Printemps. The crushing answer to Debussy's rather sophistical argument is his own La Mer, which is certainly not traditional, but which has a rigorous form of its own as well as the most sensuous appeal of harmony and orchestration.

The Roussel Suite was performed with superb vigor and clarity, and in the Ravel suite Mr. Ansermet showed us what the music sounds like when it is played at a tempo and with a control that allow its myriad subtleties of instrumentation and harmonic elaboration to be heard. It was full of the sounds of nature, liquid as a bird's song.

—R. S.

Corigliano Is Soloist in Prokofiev Concerto

New York Philharmonic-Symphony Society. George Szell conducting. John Corigliano, violinist. Carnegie Hall, Jan. 4:

Overture, Scherzo, Notturmo, and Wedding March, from A Midsummer Night's Dream Mendelssohn
Violin Concerto No. 2 Prokofiev
Symphony No. 2 Beethoven

John Corigliano is not only one of the most dependable concertmasters in the country, but also a modest and accomplished solo artist. The warm and prolonged applause that greeted his performance of Prokofiev's G minor Concerto came both from the audience and from his colleagues and Mr. Szell. He played the work with a technical security and musical intelligence that made one grateful that he is at the first desk of our orchestra here in New York. It was in the Andante, one of the most subtly scored and lyrically intense of all slow movements in violin concertos, that Mr. Corigliano abandoned himself most completely to the spirit of the music. His tone was incandescent in quality, and he made the beautiful dialogue with the first violins of the orchestra glow like a ruby. In the first and last movements, he missed something

of the devilish mischief and virtuosic power of the score. He might well have been a little less meticulous, technically, and torn into the music with more abandon, especially in the dance-like finale.

It was good to hear Mendelssohn's Midsummer Night's Dream pieces again in an affectionate and sensitive performance. The Philharmonic-Symphony is by nature and inclination a high-powered, sonorous massive and often rough body of players, but when a conductor like Mr. Szell is at the helm it can play with the utmost definiteness and with a true pianissimo.

Beethoven's Second Symphony has long been one of Mr. Szell's most distinguished and penetrating interpretative achievements. He approaches it, as he does the Eighth Symphony, in terms of eighteenth-century style and orchestral sonority. Consequently, the listener can enjoy the grandeur and daring of texture and orchestration without losing the sense of Beethoven's heritage from Haydn and Mozart. Beethoven's Second Symphony, like his Third Symphony, is one of his contrapuntal masterpieces; Mr. Szell was aware of every thread of imitation and development, while never overemphasizing them at the expense of the melodic freshness and bounding spirits of the work. To watch and to hear him conduct it was a master lesson in baton technique and in the classical tradition of interpretation.

—R. S.

Guiomar Novaes Soloist With Szell and Philharmonic

New York Philharmonic-Symphony. George Szell conducting. Guiomar Novaes, pianist. Carnegie Hall, Jan. 7, 2:45:

The Moldau Smetana
Piano Concerto No. 2, F minor Chopin
Symphony No. 2, D major Beethoven

Guiomar Novaes made only a single appearance with the Philharmonic-Symphony this season. Fortunately she played on a Sunday afternoon, so that her unsurpassed performance of Chopin's F minor Concerto was recorded for rebroadcast to the millions of radio listeners. Miss Novaes was in her finest vein. Every phrase of the concerto was accomplished with complete technical control, refinement of nuance, and rhythmic life, yet her projection of the music had sweep and long line and extraordinary structural integration. The embellishments and passage work were perfectly articulated, and no ponderous striving for either mere accuracy or mere speed robbed them of their ornamental quality and their gentility. Her whole performance was as right as right could be, and we are not likely to hear the concerto played more beautifully by any pianist alive today. An artist of less serene self-assurance than Miss Novaes might have been disturbed by the numerous spots in which Mr. Szell's accompaniment was inflexible, and the somewhat smaller number in which the balance between the orchestra and the solo instrument was not successfully calculated.

—C. S.



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Nelson Eddy

(Continued from page 5)

famous baritone was so impressed with him that he sent him an autographed picture and offered to teach him. Unfortunately, Bispham died shortly afterwards, in 1921. Eddy's principal teacher in the next years was William Villonat, with whom he worked in New York and also abroad in Paris and Dresden. While he was in Europe, he went to the opera every evening, soaking up experience.

IN 1922, Eddy appeared in a musical play, *The Marriage Tax*, put on by some socially prominent Philadelphians. It brought him to the notice of local musicians. Two years later, in 1924, the Philadelphia Opera Society held a competition for local singers. Eddy won it, and made his debut with the Philadelphia Civic Opera Company as Amonasro in *Aida*. The conductor, Alexander Smallens, impressed by his talent and eagerness to work, coached him and helped him to expand his repertoire. He also worked with the chorus master of the Philadelphia Grand Opera, a sound German musician of the old school. Eddy still remembers his experience in learning the role of Jokanaan in Strauss's *Salome* as perhaps the most exciting musical challenge of his life. Fritz Reiner, the conductor, told him that he could sing the role if he would have it ready in eight days. Nothing daunted, Eddy set to work, coaching and practicing day and night, and eight days later he was ready to begin rehearsals.

Although opera was never as close to his heart as concert singing, Eddy did an amazing amount of operatic singing in the 1920s and early 1930s. Wolfram, Kothner, Donner, Gunther, Tomo, Mercutio, Valentin, Almaviva and a score of other roles were assigned to him. Always modest about his acting, and well aware that he had far more experienced singers to com-

pete with, he left nothing to chance in preparing these roles. He went to New York to an expert theatrical designer to have costumes made and to secure the proper gloves and other articles of apparel he needed. He learned fencing and studied court deportment. He did not rely on whatever ratty-looking wigs might be available, but went to a wig maker. At home he practiced make-up until he was able to make himself look as he pleased on stage.

MUSICALLY, too, Eddy was more ambitious than many opera singers have been. He bought a book on conducting and studied it, practicing with phonograph recordings. This experience in orchestral technique helped him later in following the beat of the inept conductors he occasionally encountered. It was difficult going, at first, for the young singer felt considerable nervousness and awkwardness on the stage. But he kept working and observing. He studied dancing and gymnastics to improve his physical co-ordination. Much he acquired from watching actors like Scotti at the opera. He learned how to improve the form of gestures, how to bow gracefully, and how to time action so that it was projected naturally to the audience.

Eddy had none of the vanity so prevalent among singers, especially opera singers. One day at a Tannhäuser rehearsal of the Philadelphia Civic Opera Company, he noticed that one of the other artists, Edouard Lippe, had been listening to him. He asked him what he thought, and Lippe replied: "You have a nice voice, Mr. Eddy, but you don't know how to use it." Instead of being insulted, Eddy asked him what the matter was, and the incident resulted in his studying with Lippe. To this day, Eddy seeks the comments and advice of musical experts with as much open-mindedness as he did twenty years ago.

After he had gone to Hollywood and discovered the problems of screen acting, Eddy declared in an interview: "Movies are curing grounds for operatic hams. When you live and sing in an atmosphere hide-bound by tradition, you are not apt to realize how stale and stereotyped your own performances are apt to be." These years of opera singing were valuable to him not only musically, but psychologically, in giving him a wealth of dramatic experience which he could use in his recital singing.

IT was not until 1928 that Eddy gave his first formal recital in Philadelphia, but he had sung scores of informal engagements in the preceding years. He soon found that recitals were his true métier, and even in his most successful Hollywood years he consistently refused to sign a contract that would prevent him from devoting a part of each year to tours. In the succeeding years he learned a repertoire of some 400 to 500 songs and built up a public that was staggering both in its size and in its variety of taste and temperament. Once when Eddy was singing for the Octave Club of Norristown, New Jersey, his accompanist was provided by that organization. He found that the young pianist was able to transpose his songs into any key, and read everything faultlessly at sight. The pianist was Theodore Paxson, who became Eddy's accompanist and has been with him for over twenty years. In these years Eddy also began to sing on the radio.

The year 1933 brought a major change in Eddy's career. While he was on a concert tour, a motion-picture scout offered him a contract, and in that year he began an association with the Metro-Goldwyn-Mayer studio that was to last until 1943, when he signed a contract with Universal. The motion pictures brought Eddy an enormous new public and a blaze of publicity that was extremely profitable in a financial sense. But he never was and never wanted to be a glamorous,

sensational figure. His natural modesty and down-to-earth quality was what made people like him, even though the publicity mills of Hollywood did their best to build an aura of sensationalism around him.

EDDY explains his attitude thus: "I am a serious-minded musician. I don't like stunts, and I am not a movie-star personality." In Hollywood he entertained not merely the right people but anyone who interested him—studio workers, obscure actors, and musicians. His friendliness and accessibility were undamaged by his Hollywood years. He lived quietly with his mother and tried to avoid as much as possible the artificial glare of studio publicity.

Eddy has always liked his public and been grateful for the affection and esteem of his motion-picture and musical followers. But he dislikes meddlesome and tasteless sensationalism and false glamor. In a note on some publicity he once wrote: "It's the wishy-washy, golden-voiced, handsome-hero stuff I squawked at." His frankness and directness with his motion picture fans, on the other hand, are exemplified in a note written in 1946 for the magazine of one of the Nelson Eddy clubs that have sprung up since his Hollywood successes: "I have been getting up at 5:30 o'clock nearly every morning this summer to go riding, and have found new health and have lost fifteen pounds—which should be good news to those of you who think that I have been a little on the 'tubby' side lately."

WITH the production of *Naughty Marietta*, Rose Marie, Sweethearts, and other successes, Eddy became a popular idol, with all the manifold problems that such a position brings to a musician. He was pursued by admirers at every city, eager to greet him and obtain autographs. All sorts of legends sprang up. A rumor spread that he was having trouble with his eyes. A crowd gathered outside a Montreal hospital where he was supposed to be undergoing an operation, although as a matter of fact he was giving a recital hundreds of miles away at the time, with perfectly good eyesight. A weird variety of presents and charms were sent to him, including amulets and a snake-skin. One admirer even sent him a tea-wagon, although what the connection with supposed eye-trouble was he has never been able to figure out. Eddy has always been good-humored about this side of his life. He realizes that a popular artist has to live to a certain extent in the public eye and to accustom himself to the well-meant attentions of motion-picture fans and concert audiences.

In 1939, Eddy married Ann Denitz Franklin, and they have established a home in Hollywood, although they spend much of their time on his tours and travels. Although he has given thousands of concerts, Eddy still loves his work as much as ever. "I get a tremendous kick out of singing," he told an interviewer, "not because I like my voice, or think it is unique, but for the emotional reaction I receive from audiences. It was a big thrill to me the first time I looked down into an audience and saw a tear trickling down an auditor's face. I realized then that I had a power that could make people forget their troubles."

More than anything else it is the sincerity and informality of Eddy's attitude towards his audiences that explain his enduring hold over an enormous public. He is warm, humorous, and full of high spirits. Now, nearing fifty, he has the energy, fresh appearance, and human curiosity of a young man. Few artists have had so many careers and dealt with so many types of listeners. But Eddy has the infallible instinct of all successful entertainers, whether in music, drama, or dance. He knows how to get inside people and take them with him in his performances.

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RECITALS

(Continued from page 22)

Menuhin co-ordinated her assignments very competently with his.

The high point of the program was Beethoven's Kreutzer Sonata, which the duo performed in very spirited fashion and with compelling abandon, particularly in the faster movements. Mozart's Sonata in E minor, K. 304, which opened the program, was notable for the precision of the performers' entrances, and was, by and large, very ably presented, although without great spontaneity and sparkle. Louis Gruenberg's Sonata No. 3, Op. 52, was performed (for the first time in New York) with apparent care and thoughtfulness, but the work itself seemed too long and rambling for the performers to sustain. Its Gershwin-esque style is couched in eminently idiomatic terms as far as the instrumental writing is concerned, but it leans too closely towards a kind of cocktail-music sentiment that does not wear very well over the 25-minute span of its three movements.

—A. B.

Leo Nadelmann, Pianist
Carnegie Hall, Jan. 5

The third New York recital given by Leo Nadelmann, Swiss pianist, offered further evidence of his unusual and valuable gifts as a musician. He seldom played louder than forte, but below that level he achieved highly sensitive and subtle dynamic gradations, and the tone quality was always limpid and grateful to the ear. More importantly, his playing showed a thorough comprehension of the music at hand, which he exposed to his listeners in a rewardingly reflective manner. This thoughtful style involved both warmth and poetry, as the music dictated, but neither urgency nor passion, and this lack worked to the disadvantage of some of the compositions in the program.

Two pieces were especially beautifully played. The first, Theme and Variations in A major by Mozart, was listed as an American premiere. The pianist discovered the work in a German edition published in the 1790s, and as far as he could determine it had never been reprinted. A charming, uncomplicated work, it was exquisitely colored in performance. Schubert's posthumous A major Sonata was delicately expressive in detail and quietly songful in its whole conception.

Another first performance was Mr. Nadelmann's own Twelve Preludes on the Twelve Tones. Short pieces in impressionistic style, suggesting the late piano works of Debussy without their harmonic richness, they made pleasant and effective use of the piano. The program began with a loose-jointed reading of Bach's Chromatic Fantasy and Fugue, and ended with finely shaded but dry performances of works by Chopin and Debussy.

—R. E.

Virginia Davis, Soprano
Town Hall, Jan. 6

Virginia Davis' program, composed chiefly of French and American folk-songs, was called "Portraits in Song." Miss Davis, an engaging and personable disease, explained her songs before she sang them, and mimed most of their sentiments and stories. She also varied her dress, from time to time, with various scarves and shawls. Her voice was small and pretty, and when she sang at or below a mezzo-forte level she used it well; her delicately floated pianissimos were uncommonly fine. In fortes, however, her tones were marred by a pronounced vibrato.

As a group, the American songs were most tellingly interpreted, but their contents did not allow Miss Davis to match her radiant performance of El Cant dels Aucells, as ar-



Leo Nadelmann



Virginia Davis

ranged by Casals. Other works of particular interest in the program included Ravel's arrangements of L'Enigme Eternelle, and Kaddish, as well as Granados' Amor y Odio and El Majo Discreto. Miss Davis was assisted by Howard Barr at the piano.

—A. H.

OTHER RECITALS

FLAVIA ACOSTA, contralto; Carnegie Recital Hall, Dec. 16.

CECILIA MARTIN, soprano; Times Hall, Dec. 17.

MYNA FREMONT, soprano; Times Hall, Dec. 17.

LEWIS MOORE, pianist; Town Hall, Dec. 17.

Philharmonic Recording Made for March of Dimes

The New York Philharmonic-Symphony, conducted by Dimitri Mitropoulos, has made a special recording of Ravel's Mother Goose Suite, which is being played in radio programs making an appeal on behalf of the 1951 March of Dimes and the fight against infantile paralysis. The transcription has been sent to over 2,500 radio stations. The orchestra and conductor, with the co-operation and permission of the American Federation of Musicians, Local 802; the Columbia Broadcasting System; and Columbia Records Inc., contributed their services.

DANCE

Choreographers' Workshop Gives Bach Festival

The Choreographers' Workshop presented a festival program of works by modern choreographers set to music by Johann Sebastian Bach in Kaufman Auditorium of the YMHA on Dec. 16. The Maurice Levine Chamber Orchestra, led by Mr. Levine, accompanied the dancers. Musical soloists were Mordecai Sheinkman, pianist; Herbert Resnick, oboist; Harry Cykman, violinist; Samuel Baron, flutist; and Carmine Fonarato, trumpet player.

The program was made up of the Brandenburg Concerto No. 2, with choreography by Eleanor King, and costumes by Molly Howe and Carolyn Gerber; Renaissance, a duet composed and danced by Virginia Copeland and William Weaver, to the Trio Sonata in G major; the opening Allegro from the Clavier Concerto in D minor, from La Meri's Bach Bharata Suite, with choreography and costumes by La Meri; the Andante and Presto from the Italian Concerto, with choreography by Peter Hamilton, danced by Felicia Condé; Lament, set to an excerpt from the Toccata, Adagio, and Fugue in C major, with choreography by Efreim Weitzman, and set and costumes by Alexander Fischl; and the Suite No. 2 in B minor for flute and strings, with choreography by Guillermo Keys-Arenas, a member of the 1950 International Arts Program, from Mexico, with costumes by Keoki, executed by Charlotte Jones.

Miss King's setting of the Brandenburg Concerto No. 2 revealed a talent for organic composition. Her movement was contrapuntal in style without attempting a literal imitation of Bach's voices, and it was commendably free from sentimental gestures and story telling. It revealed the influence of Doris Humphrey in the

treatment of the arms and other details, but it was sufficiently original to prove that Miss King has something of her own to say. She did not utilize the entire body as much as she might have, and she kept her dancers too much in one plane, but her choreography was always lucid. The work was a bit too difficult for some of the dancers. They performed it, however, with spirit and dignity.

Miss Copeland and Mr. Weaver danced their duet effectively. He had the rhythmic vigor, and she the lyric ease and line of the music. The movement was insignificant but tasteful. One of the most striking works on the program was the section from La Meri's Bach Bharata Suite. Amazingly enough, Hindu dance translates into something that goes very well with Bach's music. The precision of the gestures and the economy and severe organization of the movement blended admirably with the inexorable rhythm and development of the music. The work was excitingly danced, especially by a young man listed on the program simply as Difalco. Mr. Hamilton's piece was apparently about a woman, mourning for a lost husband or lover, who decides to cheer up about her situation. It was ruined by the absurdly fast tempo at which the Presto of the Italian Concerto was played, without accent or outline. Although the music was a smear, Miss Condé contrived to keep her movement clear.

In his Lament, which was provided with a bier on stage so that no one could miss the point, Mr. Weitzman fell victim to the temptations of sentimental literalism and exaggerations of gesture that were grotesque rather than tragically valid. He has abundant feeling and imagination, but he has not yet learned to transmute them clearly into terms of movement.

Mr. Keys's setting of the Suite No. 2 in B minor was too balletic to be convincing as contemporary dance and too modern to have the stylistic flavor of ballet.

—R. S.

Obituaries



Rhea Powers

History at the Universities of Leyden and Amsterdam before he came to New York in 1939.

RHEA POWERS

Rhea Powers, 64, head of the New York recital department of Columbia Artists Management, died at Roosevelt Hospital on Jan. 5. Born in Rochester, she studied and taught music there before coming to New York, where she became a partner in the concert-management firm of Willmore and Powers. She joined Columbia in the spring of 1943, serving as a sales representative until she was placed in charge of the recital division over a year ago.

Officials of Columbia Artists Management expressed sincere regret at the passing of a well-loved colleague.

CHARLES KOECHLIN

PARIS. — Charles Koechlin, 83, French composer and teacher, died at Canaden in the Var department on Dec. 31. After studying to be an engineer, he turned to music and entered the Paris Conservatoire, where his teachers included Massenet and Fauré. He composed extensively, the last of his printed works being labeled Op. 95, and many of his compositions remain unpublished. Abroad he is best known for his songs, although he wrote many orchestral and chamber works. He was a professor of music and was the author of several treatises on music theory as well as critical biographies of Debussy and Fauré.

ROY DICKINSON WELCH

PRINCETON, N. J.—Roy Dickinson Welch, 65, chairman of the music department at Princeton University, died at his home here on Jan. 8, following a long illness. He had been a professor of music here for sixteen years, during which he fostered the growth of the music curriculum from a small section in the department of art and archeology to an independent department able to offer a two-year master's graduate course. He was born in Dansville, N. Y., and was graduated from the University of Michigan, where he first taught. Later he became a music professor at Smith College. From 1930 to 1932 he studied as a Guggenheim Fellow under Josef Lhevinne in Austria and Germany. During the Second World War he was consultant in music for the Treasury Department's bond-selling programs and concerts. He was the author of several books, including Appreciation of Music.

HENRI ENTHOVEN

Henri Emile Enthoven, 47, Dutch composer, died at his New York home on Dec. 26, following a heart attack. Born in Amsterdam, he began composing at an early age, and he studied with Johan Wagenaar, Franz Schreker, and Felix Weingartner. Willem Mengelberg conducted the orchestra of the Concertgebouw in Amsterdam in his first symphony, when the composer was only eleven. He continued to turn out symphonic and chamber music throughout his life, much of which was performed by European orchestras. In 1941 his Romantic Variations, for orchestra, was given its premiere in a broadcast over station WNYC. In recent years his works have been played by the Boston Symphony and New York Philharmonic-Symphony.

He was Professor of Diplomatic

DINU LIPATTI

GENEVA, SWITZERLAND.—Dinu Lipatti, 33, Hungarian pianist and composer, died in Switzerland on Dec. 2, 1950. He was born in Bucharest, where he graduated from the music conservatory at the age of fourteen. Two years later he won the Grand Prix de Concours International in Vienna. He then studied in Paris with Alfred Cortot, Nadia Boulanger, and Paul Dukas. He gave recitals throughout Europe, but was prevented from traveling to America because of poor health. In 1944 he became a teacher in the conservatory here. His orchestral compositions include a Symphonie Concertante, for strings and two pianos, and Fatrarii, a three-movement suite. The last movement, called Merry-making with fiddlers, was performed by the New York Philharmonic-Symphony and the Boston Symphony in 1939.

Music Teachers National Association And Five Sister Organizations Convene

By CECIL SMITH

Washington
A MOOD of nostalgia suffused the joint annual banquet, in the West Ballroom of the Shoreham Hotel on Dec. 29, of the Music Teachers National Association and five of its sister organizations—the National Association of Teachers of Singing, the American String Teachers Association, the American Musicological Society, the Music Library Association, and the College Music Association. Since this was the 75th annual meeting of MTNA, the participants in the banquet ceremonies preferred the backward look to the forward one. In his remarks as master of ceremonies, Donald M. Swarthout of the University of Kansas, a past president of the association, recalled the spirit and some of the events of earlier conventions, read the list of living past presidents, delivered messages from four of them who could not be present (Warren D. Allen, of Florida State University; Rosseter G. Cole, of Chicago; Howard Hanson, of Rochester, N. Y.; and Raymond Kendall of the University of Southern California), and introduced those who were at hand (Glen Haydon, of the University of North Carolina; Edwin Hughes, of New York; and Russell V. Morgan, of Cleveland).

As banquet speaker Edward Johnson, former general manager of the Metropolitan Opera Association and present chairman of the board of the Royal Conservatory of Music in Toronto, gave the title *Miracle on 39th Street* to his amiable reminiscences about the Metropolitan under his management and in earlier years. The chief miracle, in his mind, appeared to be the fact that the company continues to function in its ancient structure at Broadway and 39th Street (39th rather than 40th, for Mr. Johnson, because the executive offices are on that street) in spite of intermittent proposals to build a new auditorium elsewhere. Whatever his feeling may have been when he was active in the company's affairs, he now considers the old building an asset rather than a liability, and castigated those who might disagree.

REVIEWING the history of the Metropolitan, Mr. Johnson pointed out that there has been not one "golden age," but a series of them—the period of the De Reszkes and Emma

Eames, around 1900; the next generation, of Enrico Caruso and Lucrezia Bori; and the 1920s, with Beniamino Gigli and Rosa Ponselle. He traced the fiscal history of the institution, recalling that the present difficulties of the association began in 1934-35, after the emergency fund amassed by Giulio Gatti-Casazza had been used up. But Mr. Johnson tempered the pessimism of the story by quoting Irving Kolodin's figures—apparently new to him—demonstrating that the Metropolitan has actually operated in the red in only seven of the past fourteen years. He concluded by painting a glowing picture of the Metropolitan's role in "the extraordinary development of opera in the last decade," not only in New York but in other cities, and he was careful also to mention the contributions of the New York City Opera Company and the San Carlo Opera Company.

The musical feature of the banquet program was provided by the well-trained Howard University Choir, conducted by Warner Lawson. The choir sang polyphonic works by Durante, Leisring, and Randall Thompson; modern works by Kodály, Gallet, and Howells; and a group of spirituals.

In a particularly informative general session on the afternoon of Dec. 29, with Roy Underwood, president of MTNA, presiding, an address on *The Use of Music by the Voice of America* was delivered by Ralph L. F. McCombs, chief of the music unit of the radio program branch of the Department of State. Part of his address dealt with the absence of music from certain Voice of America broadcasts. It is the present policy of the Voice of America to devote no time whatever to music on broadcasts beamed toward Russia. "Russian jamming," he explained, "makes it imperative to devote all our time and effort to current news and comment, which is repeated over and over again, beamed from all angles, so that if one broadcast doesn't pierce the howling and jangling, another will. Furthermore, music is easier for official snoopers to detect as non-Russian, and thereby visit punishment upon those who dare to listen to 'imperialistic, capitalistic liars.'" The Soviet satellite countries also receive little or no music from the Voice of America, but in the broadcasting schedule as a whole, thirteen per cent of the time is devoted to music. The balance of the time is given to news (31 per cent) and comment (56 per cent).

At the close of Mr. McCombs' address, a brief program of choral music by Schütz, Palestrina, Warrell, Gerard Williams, Holst, Martin Shaw, and Vaughan Williams was sung by the madrigal group of the Peabody Conservatory of Music, Baltimore, Md., under the direction of Ifor Jones.

THE College Music Association confined its meetings to a single day, Dec. 30, the final day of the convention. At the morning meeting, Hans Nathan, of Michigan State College, indicated the relationship between historical understanding and appropriate music interpretation in a paper entitled *A Sense of History for Musical Interpretation*. The author of these paragraphs spoke truculently on *College Music Versus Real Music*. At the afternoon session, Harold Sproul, of City College of New York, spoke on *An Approach to the Required Introductory Music Course*, and a panel discussion on *Music in the Little Three*—a consideration of the special problems of music teaching in small, privately endowed liberal arts colleges—was conducted by Joseph Daltry, of Wesleyan University, Middletown,

Conn.; Vincent Morgan, of Amherst College; and Robert Barrow, of Williams College. Mark Brunswick, of City College of New York, the retiring president of the association, occupied the chair. At the annual election A. Kunrad Kvam, of Dartmouth College, was chosen as president for the coming year.

The concerns of college music were also dealt with in an MTNA meeting on Dec. 29 devoted to Music in Colleges, Universities, and Conservatories of Music. Price Doyle, of Murray State Teachers College, Murray, Ky., president of the National Association of Schools of Music, sought to answer the question *Does the Private Teacher or the College and Conservatory Better Contribute to the Development of Music and Musicians?* Mr. Doyle also served as moderator of a panel discussion in which Edwin Hughes, executive secretary of the National Music Council, and David R. Robertson, director of the Oberlin, Ohio, Conservatory of Music, participated.

A MERICAN music had its special innings on two occasions. On the morning of Dec. 28, Ross Lee Finney, of the University of Michigan, presided, and read a paper by Burrill Phillips, of the University of Illinois, who could not be present, on *Teaching Composition for the Lyric Theatre*. Ellis B. Kohs, of the University of Southern California, discussed *Principles and Problems in the Teaching of Composition*. Roy Harris, of Peabody Teacher's College, Nashville, Tenn., pleaded for greater recognition on the part of college and university administrators of the need of the composers on their staffs for time in which to compose. Johana Harris,

(Continued on page 37)

American Musicologists

Hold Meetings in Washington

By CHARLOTTE VILLANYI

Washington
THE sixteenth annual meeting of the American Musicological Society, held in Washington, D. C. on Dec. 27 through 29, coincided with three days' hustle and bustle of the annual meeting of the Music Teachers National Association, an experience that led some members of the society to feel that it ought not to meet simultaneously with so large a body. In spite of the rush, however, business was accomplished, papers were read, and concerts were attended. With the exception of two meetings held jointly with other organizations the sessions were held in the Caribar Room of the Wardman

Park Hotel and in the Whittall Pavilion of the Library of Congress.

At the business meeting on the afternoon of Dec. 28, William J. Mitchell, secretary of the society, reported that its membership has increased greatly. In the past year, 127 new members and 56 new student members were added, bringing the total membership to 675 members and 104 student members, or 779 in all. A new chapter, centered in Utah, was formed, making a total of eleven chapters.

Donald J. Groul, of Cornell University, editor-in-chief of the *Journal of the American Musicological Society*, and Lorraine Smith Resnik, who recently succeeded Frani Muser as business manager, reported the *Journal* to be in excellent condition with regard to both policy and finances. This healthy state of affairs was reflected in a decision of the executive board to implement further the underwriting by the society of the publication of scholarly works. Volume 2 of the complete works of Johannes Ockeghem, edited by Dragan Plamenac, has already been published; Volume 3 is being prepared for publication; and plans to republish Volume 1 are in progress. Other publications under consideration are the complete works of Pierre de la Rue, to be edited by Walter Rubsam; and the complete works of John Dunstable, edited by Manfred Bukofzer, to be issued in 1953, in commemoration of the five-hundredth anniversary of the composer's death.

Curt Sachs, retiring president of the society, relayed the invitation of the Swiss Society for Musical Research to AMS and other learned

(Continued on page 33)



At the MTNA banquet in Washington are, left to right, Edward Johnson, the speaker; Howard Mitchell, conductor of the National Symphony; Donald M. Swarthout, of the University of Kansas, who served as banquet toastmaster; and Roy Underwood, of Michigan State College, Lansing, president of the MTNA

NEW MUSIC REVIEWS

Songs and Choral Works Of Interesting Variety

From Galaxy Music Corporation comes a wide variety of solo songs, choral pieces, and other works. Frank La Forge has taken the text for his sacred song, *I Love the Lord*, from Psalm 116. It is written for medium voice (C to F sharp), with accompaniment for piano or organ. Estelle Lieblich's *Faustiana*, a vocal fantasy for coloratura soprano with piano accompaniment, is based on the ballet music from Gounod's *Faust*, with words adapted from a poem by James Russell Lowell. Robert E. Allen has set a fervid love poem by Sara Teasdale, *The Flight*, for high voice (F to A), with a touch of nostalgic contrast in the refrain, "But what if I heard my first love calling me once more?" Marcel G. Frank has adapted Rubinstein's *Romance* in E flat as a love song for high voice (D to B flat or C), to a text entitled *Beloved*, written by Eugene Conley. Mr. Conley has sung the work in concert and recorded it.

Voices of Jerusalem, six songs for soprano, baritone, string quartet, oboe, and piano, by Shula Doniach, is issued in voice and piano score by Elkin & Co. in England and distributed by Galaxy in this country. Both English and Hebrew texts are given, the Hebrew in the original and in transliteration with a cue to the pronunciation. Three traditional themes are used in the work—tunes of Sephardic (Spanish-Jewish), Arabian, and Yemenite origin, and a melody sung by the Cholutzim (Pioneers) from 1920 onwards. These songs have a fascinating exotic flavor, without losing contact with their folk origins. They should be especially attractive if performed in the original instrumentation. The full score and parts are available from the publishers. The piano arrangement, however, is effective.

Charles L. Talmadge has composed a work, *O Brother Man* (TTBB) that has been published in the *Galaxy Choruses for Men's Voices*. Three Christmas Songs, for mixed chorus (SSATB) is issued in England by Elkin and in the United States by Galaxy. The fifteenth-century texts are *I sing of a maiden*, *O my dear hert*, and *Wolcum yole*. The second lyric, better known under the title *Balulalow*, has been beautifully set before by both Peter Warlock and Benjamin Britten. Mr. Deale uses the

voices skillfully in these a cappella settings. New additions to the Elkin Choral Series are Shena Fraser's *A Lake and a Fairy Boat*, a two part song with piano; Shena Fraser's *Requiem* (Stevenson), for three voices a cappella; Shena Fraser's *Under the Greenwood Tree*, a two-part song with piano; Charles Vale's *Not By the City Bells* (SSC), with piano; and Lloyd Webber's *A Marching Song*, a unison song for massed voices with piano.

New additions to the Elkin Classical Choral Library are: When in Tempests Wildly Lashing, trio for female voices from J. S. Bach's *Cantata No. 150*, freely adapted by J. McKay Martin; Brahms's *The Lone Maiden* (Mädchenlied), Op. 85, No. 3, arranged for soprano and contralto, with piano, by Sydney Northcote; Brahms's *Sleep, Baby, Sleep*, and *The Good Boy*, Nos. 4 and 5 of the *Thirteen Canons for Female Voices*, Op. 113, edited by J. McKay Martin; Springtime, adapted from Mendelssohn's *Der Blumenstrauß*, Op. 47, No. 8, by Sydney Northcote, for medium voices; *The Fairies' Ride*, arranged from Mendelssohn's Op. 19, No. 4, by Sydney Northcote, for equal voices with piano; Joy, adapted from Schubert's *Seligkeit* by H. Whitehall, for unison voices and piano; Joy of Spring, adapted from Schubert by J. McKay Martin, for unison voices (with an optional second part) with piano; *The Stars* (Die Sterne), adapted from Schubert by J. McKay Martin, for equal voices, with piano; and *Cradle Song*, adapted from Weber by Sydney Northcote, for unison voices and piano. To the Elkin New Choral Series has been added J. V. Peters' *Spring, the Sweet Spring* (SATB), a cappella.

Galaxy also publishes a *Toccata on a French Psalm Tune* by Norman Z. Fisher, an organ work on traditional lines lasting only three minutes but offering contrast through a middle section in which the psalm tune is simply stated, without elaboration.

Verdi Opera Arias Issued in Series

Singers and music students in general will be keenly interested in the edition of *Opera Arias* by Verdi, edited by Kurt Soldan for C. F. Peters. The arias for soprano are in two volumes. Single volumes are devoted to arias for mezzo-soprano and alto, for tenor, for baritone, and for bass, making six volumes in all. The arias are given with the original Italian and with German translations, many of them made especially for this edition. The piano versions of the accompaniments are practical.

Besides including many familiar arias, Mr. Soldan has sought out a wealth of material from works by Verdi that are seldom or never heard. Sopranos will find arias from *Attila*, *Il Corsaro*, *Luisa Miller*, and *Aroldo*. Tenors can explore arias from *I Lombardi*, *I Due Foscari*, *Alzira*, *I Masnadieri*, and *La Battaglia di Legnano*. Users of the other volumes in the series will also be reminded of how many operas by Verdi have become forgotten, some of them very unjustly. The music is handsomely printed on a fine quality of paper.

—R. S.

Secular Songs Listed

BALBO, GIUSEPPE CESARE: Three Lyrics from Giovanni Pascoli's *Myrica*, *Morta*, *Orfano*, and *Notte dolorosa* (medium). (Omega).
CHRISTIE, KENNETH: *Delia* (medium, D to G). (Ditson).
DUNCAN, OLIVE: *Your Hands* (high, E flat to G); *Down the Wild Wind* (high, C to A); *Can These Be Gone?* (high, E to G sharp). (Church).
FOX, OSCAR J.: *Rain and the River*

(high, medium, low). (Birchard).
GIANNINI, VITTORIO: *I Did Not Know* (high, D flat to A flat); *L longing* (medium, B sharp to G flat). (Elkan-Vogel).

GLIERE, REINHOLD: *Deserted Garden*, Russian and English words (high and low). (Marks).

GOLDE, WALTER: *Come, My Love* (Amami), English and Italian words (medium, D sharp to F or A). (Church).

GREENE, DR. MAURICE (ca. 1695-1755): *The sun shall be no more*. Edited and continuo realized by Richard Graves (medium, C sharp to E). (Curwen; G. Schirmer).

JACOBSON, MAURICE, arranger: *In Praise of Isla*, from *Songs of the Isles* (medium). (Curwen; G. Schirmer).

KAGEN, SERGIUS: *Upstream* (medium, C sharp to F); *Let It Be Forgotten* (medium, F to F); *A June Day* (high, F sharp to B flat); *Mag* (low, B flat to E); *I'm Nobody* (high, D to G). (Weintraub).

LARA, AGUSTIN: *Granada* (medium and high). (Southern).

MURRILL, HERBERT: *Humpty Dumpty*, *A Handelian Fragment* (humorous) (low and high). (Paterson's Publications).

NILES, JOHN JACOB: *The Black Oak Tree* (medium and high). (Carl Fischer).

OGLESBY, FRANK: *Into My Dreams* (high, E flat to G). (Presser).

PRICE, BERYL: *Shepherd on a Hill*, three settings of Elizabethan poets, for voice with piano or harpsichord. (Curwen; G. Schirmer).

REBIKOFF, VLADIMIR: *Cradle Song*, Russian and English words (medium, D to E). (Marks).

REDMAN, REGINALD: *Five Settings of Poems from the Chinese* (high voice, soprano or tenor). Orchestral parts available on hire. (Curwen; G. Schirmer).

RIEGGER, WALLINGFORD: *Two Bergettes*: *Charmant Bocage* (medium, D flat to E flat or G); *Toi, dont les Yeux* (medium, E to E). (Peer International).

ROBERTSON, HUGH S.: *Highland Cradle Song*, traditional Highland tune (medium, C to E); *Lewis Boat Song* (medium, C sharp to E). (Curwen; G. Schirmer).

SAKHNOVSKY, J.: *Our Master*, Russian and English words (high, D to A). (Marks).

SARGENT, PAUL: *Double Feature*, medium, C to D); *File for Future Reference* (medium, C sharp to E). (Ditson).

SHAW, CLIFFORD: *The Lamb* (low, E flat to E flat; high, F to F); *Little Song* (high, D to G; low, B flat to E flat). (Ditson).

SHUK, LAJOS, arranger: *Oh, Magical Night*, adapted from the slow movement of Borodin's *String Quartet No. 2* (medium, C to F). (G. Schirmer).

SILBERTA, RHEA: *You Shall Have Your Red Rose* (high, C sharp to A). (Carl Fischer).

WARREN, ELINOR REMICK: *The Wind Sings Welcome*, *Tawny Days*, and *Summer Stars*, from the *Cycle*, *Singing Earth* (high and medium or low); *I Saw a Little Tailor* (high and low). (Ditson).

WHITE, RUSSELL: *Why Should I Sing If Not of Love?* (high, D to F sharp). (Ditson).

WHITNEY, MAURICE C.: *Nightfall* (low, D to E). (G. Schirmer).

Peters Music Calendar For 1951 Is Published

The Music Calendar 1951, issued by C. F. Peters, measures up to its predecessors in handsomeness and historical interest. The pictures are selected from all periods of music history, including a musical scene from an Egyptian grave (circa 3,000 B.C.), a cithara player depicted on a Greek vase, a page from Bach's *B minor Mass*, and modern photographs of composers and performers. The data on the back of each page offer an in-

teresting miscellany of information, ranging from the birth of Hermannus Contractus to the first performance of Mozart's *Die Entführung aus dem Serail*. Contemporary personalities and events are also included. —R. S.

Two-Piano Version Of Bloch's Scherzo Fantastique

Ernest Bloch's new *Scherzo Fantastique* for Piano and Orchestra has been issued by G. Schirmer in a version for two pianos, with the orchestra part arranged for a second piano by the composer. *Scherzo Fantastique*, composed in 1948, had its world premiere on Dec. 2, 1950, with Ida Krehm as piano soloist with the Chicago Symphony under Bloch, at the Bloch Festival in Chicago.

Although by no means one of Bloch's major achievements, the *Scherzo Fantastique* is a brilliant showpiece with enormous rhythmic vivacity and the sombre harmonic coloring of which Bloch has always been master. It begins with one of those leaping, syncopated figures of which he is fond, and builds to a frenetic climax that subsides into a lyric passage of subtle harmonic beauty, returning with a sudden bound to the mood of the opening. The materials of the work are familiar; Bloch has used very similar ones in other compositions. The development offers nothing extraordinary, but the workmanship is eminently satisfying. Pianists in search of relatively brief pieces will find this one well worth including in their repertoires. Bloch's reduction of the orchestra part for a second piano is difficult to play, but it avoids the impossibilities that arrangers often fall into in their eagerness to retain every note of a score.

—R. S.

Two-Piano Works

BACH, J. S.: *Preludio from Third Violin Partita*, arranged by Wiktor Labunski. (J. Fischer & Bros.). A tasteful and sonorously ingenious transcription of a work that has attracted many two-piano arrangers.

BACH, J. S.: *Be Contented, O My Soul*. Arranged by Harriet Cohen. (Oxford). A noble recitative and aria that are well within the technical reach of amateurs as well as of professional duo-pianists.

BACH, J. S.: *Choral Prelude, In Dirist Freude* (In Thee Is Gladness), transcribed by Anne Hull. (Carl Fischer). Miss Hull's years of experience in two-piano playing have enabled her to make a very effective and tasteful arrangement.

BORODIN, ALEXANDER: *Polovetsian Dances*, from Prince Igor, arranged by Ruth GoodSmith. (Elkan-Vogel). These perennially popular dances make a rewarding two-piano piece, despite the lack of the colorful orchestration. Miss GoodSmith's transcription is both easy to play and brilliant in effect.

—R. S.

GOLDMAN, RICHARD FRANKO: *Le Bobino*, *Burlesque in Three Scenes*. (Southern). These pieces were written, the composer tells us, to recapture some of the music of the small orchestra that used to play in the popular music hall called Le Bobino, in Paris. The suite consists of an Overture, an Entr'acte, and a finale called *Le Jazz Cold*. The deliberate banality and wry humor of the music fall a little flat, but the work could be effective in a crisp, lively performance.

LISZT, FRANZ: *Hungarian Fantasy* for Piano and Orchestra. Orchestral score arranged for a second piano by Hans von Bülow. Edited and revised by Maxwell Eckstein. (Carl Fischer). A new edition of a famous showpiece that is seldom heard these days.

ZELENSKI, LADISLAS: *Krakowiak*, from *Orchestral Suite*, Op. 47. Arranged by Wiktor Labunski. (J. Fischer & Bros.). An excellent

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transcription of an effective, although completely conventional, piece.

—R. S.

Holzman Arranges Inventions by Nevin

Mark Nevin's Two Part Inventions Based on American Tunes for Piano have been arranged by Herman Holzman as instrumental duets. They are issued by Schroeder and Gunther. The Inventions may be played by two clarinets, two alto or two tenor saxophones, one alto and one baritone saxophone, one B flat clarinet, and one tenor saxophone, two oboes, or two baritone horns. The tunes employed by Mr. Nevin are My Old Kentucky Home, Dixie Land, Pop Goes the Weasel, Old Folks at Home, Arkansas Traveler, Jeanie with the Light Brown Hair, Home on the Range, Oh, Susanna, Beautiful Dreamer, and Turkey in the Straw. Beginners, especially, will be attracted by the familiar melodies in these ingenious pieces.

—R. S.

Piano Pieces Listed

BACH, J. S.: Sheep May Safely Graze, from the Birthday Cantata. Arranged by Alec Templeton. (Leeds).
BACH, J. S.: Bist Du Bei Mir. Arranged by William H. Harris. (Oxford).
BACH, J. S.: Prelude and Fugue in E minor, from Eight Short Preludes and Fugues for Organ. (J. Fischer).
KABALEVSKY, DIMITRI: Four Preludes, Op. 5; Comedians' Galop. (Leeds).
KHACHATURIAN, ARAM: Lesghinka, from Gayne, arranged by Lou Singer; Two Characteristic Pieces. (Leeds).
RUSSELL, ALEXANDER: Song of the Basket Weaver, from St. Lawrence Sketches for Organ, arranged by the composer. (J. Fischer).

Easy Piano Duets

KRAFT, LEO: Ballad; The Forest Elf; Fun for Two; March; and Waltz. (Century). Five unpretentious little teaching pieces that have both melodic and harmonic merit.
TERRY, FRANCES: Country Dance. (Presser).

Piano Teaching Material Listed

BROWNING, MORTIMER: Carefree People; Strange People. (Presser).
CARRAGAN, MARTHA B.: Roundelay. (Presser).
COIT, LOTTIE ELLSWORTH and BAMP-TOX, RUTH: The Child Brahms (with text and pictures). (Presser).
CROSBY, MARIE: Quiet Sailing (Century).
GLOVER, DAVID CARR, JR.: Gypsy Fiddlesticks. (Schroeder and Gunther).
HAYES, OPAL L.: Frisky Lamb; Rondino. (Carl Fischer).
HOPKINS, H. P.: Starry Way; Four O'Clock; Big Drum Major. (Century).
KRENTZLIN, R.: Aus dem Jugendlande. (Schott; Associated).
LAWNER, MARK: Square Dance; Waltz; Tarantella; It Won't Stop Raining; School's Out. (Weintraub).
NEVIN, MARK: Big Chief Thundercloud; Loop the Loop. (Schroeder and Gunther).
STLINER, ERIC: Three Cheers for the Team. (Century).
VERRALL, JOHN: All in a Day, six short pieces. (Presser).
WOLFSOHN, LEOPOLD: First to second grade: Once Upon a Time; Joy Waltz; Russian Lullaby; Good Fellows March; The Wandering Minstrel. (Wolfsohn).
WOLFSOHN, LEOPOLD: Second to third grade: Sailors Hornpipe; Minuet; Remembrance; Hungaria. (Wolfsohn).

First Performances in New York Concerts

Orchestral Works

Almand, Claude: John Gilbert: A Steamboat Overture (Louisville Orchestra, Dec. 29)
Diamond, David: Timon of Athens (Louisville Orchestra, Dec. 29)
Lee, Dai-Keong: Symphony No. 1 (National Orchestral Association, Jan. 8)
Martini, Bohuslav: Intermezzo (Louisville Orchestra, Dec. 29)
Persichetti, Vincent: Serenade No. 5 (Louisville Orchestra, Dec. 29)
Schuman, William: Judith (Louisville Orchestra, Dec. 29)

Piano Works

Antheil, George: Fifth Sonata (Frederick Marvin, Jan. 7)
Boulez, Pierre: Second Sonata (1948) (League of Composers, Dec. 17)
Degatina, John: Madrigal (Shura Dvorine, Dec. 27)
Johnson, Lockrem: Chaconne, Op. 29 (Shura Dvorine, Dec. 27)
Moevs, Robert W.: Sonata (1950) (League of Composers, Dec. 17)
Mozart, W. A.: Theme and Variations in A major (Leo Nadelmann, Jan. 5)
Nadelmann, Leo: Twelve Preludes on the Twelve Tones (Leo Nadelmann, Jan. 5)

O'Meagher: Four Preludes; Variations on O, dear, what can the matter be (Frederick Griesinger, Jan. 4)
Watson, Scott: Reel (Frederick Griesinger, Jan. 4)

Violin Works

Gruenberg, Louis: Third Sonata (Israel Baker and Yaltah Menuhin, Jan. 5)
Weber, Ben: Sonata da Camera, Op. 30 (Anahid Ajemian, Jan. 7)

Choral Works

Britten, Benjamin: Ballad of Heroes, for Tenor Solo, Chorus and Orchestra (New York University Concert, Dec. 21)

Chamber Music

Brant, Henry: Ballad of Consequences, a Symphony for Voice, Eight Flutes, Piano and Cymbals (New York Flute Club, Dec. 17)
Schubert, Franz: Quartet Movement in C minor, Op. Posth. (1814) (New Music Quartet, Jan. 8)
Schuman, William: String Quartet No. 4 (1950) (League of Composers, Dec. 17)

New Vocal Compositions By American Contemporaries

Several arresting songs by American composers have recently been published. William Bergsma has composed a Christmas song, Lullay, Lullay, to Janet Lewis' poem, Lullaby, that reveals him as a bold experimenter. Although not so intricate in texture as his settings of six poems by e. e. cummings, also published by Carl Fischer, this new song employs the same idiom of subtly dispersed harmonies and fragmentary phrases that maintain a continuity in spite of restless changes of meter and remote modulations. The vocal line is fairly simple, and it helps to bind the song together. Bergsma has still not mastered the art of writing effectively for the voice, but he has interesting ideas and a strong emotional compulsion that compensates the singer for the awkwardness of his technique. Lullay, Lullay is written for high voice, with a range from E to G.

Howard Swanson is another highly original talent in the field of solo song. Weintraub Music Company has published his Ghosts in Love, with text by Vachel Lindsay; Still Life, with text by Carl Sandburg; and Pierrot and In Time of Silver Rain, settings of poems by Langston Hughes. From Leeds Music Corporation come Swanson's setting of Hughes's The Negro Speaks of Rivers, and his setting of Edwin Markham's The Valley. Swanson always offers an elaborate and effective harmonic texture, and he places his voice parts in such a way that they sound, even in the thickest web of accompaniment. But the persistent weakness of his vocal writing is its lack of germinal phrases in which the meaning of a song is made clear. One cannot get to the core of most of these songs, as one can in the most complex works of Fauré, Hugo Wolf and other master song composers. The basic thematic material is almost always weak and diffuse in line. Nevertheless, these songs reveal a sensitive ear and gift for emotional evocation.

Paul Nordoff has written a book of ten songs for his son Anthony, called Anthony's Song Book, published by G. Schirmer. Most of them are playful in nature and include such rebellious sentiments as, "I hate veg'tables! Veg'tables stink! I won't eat! I won't drink! I won't! I won't! I won't! I won't!" The music is trite, but rhythmically brisk and humorous. Nordoff has varied the moods of the songs, including a lullaby and a Kicking Song about the baby who "Kickety-kick, Kickety-kicked all his clothes off, and played with his big pink toe." The songs have been kept in the medium range and are not excessively hard to sing, although adults will probably enjoy them more than children.

From Peer International Corporation comes Ned Rorem's The Silver Swan, a setting for high voice of Ben

are fascinating in their freshness and humor. The settings are simplicity itself, allowing the full flavor of the melodies to be enjoyed. Mrs. Seeger notes that 34 of these songs have been freshly recorded from traditional singing, two directly from singers and 32 from field recordings in the Archive of American Folk Song in the Library of Congress.

The texts are quite as delightful as the music. From Alabama comes the rollicking song that goes: "Daddy shot a bear. Daddy shot a bear. Shot him through the keyhole, and never touched a hair." From Arkansas comes a song with a delightfully fanciful refrain: "Kee-mo ky-mo do-ro war, May-hi, may-lo, my rumpside, pull-ma-dell, Penny-winkle, soap butt, linkhorn, nipcat, Ching-a-chang-a polly mitch-a-cow-me-o." These songs represent American folk art at its best. Parents as well as children can enjoy many happy hours exploring them.

—R. S.

Children's Opera By Jerzy Fitelberg

Henny Penny, a children's opera in one act, with a book by Neil Brant and music by Jerzy Fitelberg has been issued in vocal score, arranged for one or two pianos and percussion by the composer, by Edward B. Marks Music Corporation. Orchestral parts are available on rental. The opera may be performed with orchestra, with one piano and percussion ad lib., or with two pianos and percussion ad lib. The story of Henny Penny is amusing, and if Mr. Fitelberg had treated it with a light touch and distinctive musical imagination, he could have turned out a charming work. Unfortunately his music is turgid, tuneless, and labored. This work offers an unsuccessful combination of artificial dissonance with pseudo-simplicity of style. The prosody is also awkward.

—R. S.

Animal Folk Songs Arranged for Children

Animal Folk Songs for Children by Ruth Crawford Seeger, a collection of 43 American folk songs about animals, handsomely illustrated by Barbara Cooney, is one of the best volumes of its kind that has appeared. It is published by Doubleday & Co. It was an ingenious idea to choose animals as a unifying theme for the collection, and the songs themselves

MUSICAL COMEDY IN AMERICA

by CECIL SMITH
Editor of MUSICAL AMERICA

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RECORDS

Rossini's *La Cenerentola* in a Superb Italian Recording

Rossini's opera on the Cinderella story, recorded in Italy and distributed by Cetra-Soria, is one of the finest, if not indeed the very finest, of post-war Italian operatic importations. The opera itself is a masterpiece, worthy of recognition equal to that accorded *Il Barbiere di Siviglia*. The singing of all the principals offers heartening proof that the art of florid vocalism is by no means dead in our time. The conducting of Mario Rossi, already known to American record collectors for his sensitive direction of Verdi's *Falstaff*, in the Cetra-Soria set, is a model of vivacity and style. Technically, the recording captures the voices altogether successfully, and presents the orchestra in satisfactory fashion, if not with unusual brilliance.

Many of the musical patterns of *La Cenerentola* are reminiscent of those in *Il Barbiere di Siviglia*, which was first produced less than a year earlier. But *La Cenerentola* has its own unmistakable character: A greater warmth of sentiment informs the love music; some of the harmonic devices are more daring, and the *concertato* writing is richer and more varied; the element of slapstick humor, while present at times, is decidedly less dominant. With equal opportunity to hear it, I can imagine that one might in the end come to prefer *La Cenerentola* to *Il Barbiere* both for its wider expressive range and its solid dramatic integration.

The chief reason for the almost complete neglect of *La Cenerentola* in recent years has been the want of a mezzo-soprano capable of handling the ornamental music allotted to the heroine. Unlike the role of Rosina, that of Cinderella has never, as far as I know, been committed to the care of sopranos, and since the death of Conchita Supervia in 1936 the music has been waiting for an interpreter equal to its demands. Luckily, she has now been found. Giulietta Si-



Giulietta Simonato

mionato's performance is breathtaking. She possesses the even scale, the complete control of dynamics, and the brilliant forte that are the indispensable conditions of effective coloratura singing, and she speeds through rapid passages with wonderful ease and clear rhythmic definition.

Cesar Valletti, the young tenor who sings opposite her as Prince Charming, would seem on the evidence of this recording—his first to be issued in the United States—to be a legitimate successor to Tito Schipa. Light and lilting, his voice moves adroitly through the fioriture, and he sings with a tonally lovely and beautifully inflected melodic style. Christiano Dalamangas, the buffo, and Saturno Meletti, the baritone of the recording, are also admirable. On no other recording I know is the music of Rossini so impressively and so delightfully realized.

The recording, it should be noted, is not complete. Sizeable cuts, mainly of recitative, have been made; but the important music is all there, and the joints are skillfully made.

—C. S.

Vocal Music

MOZART: *Vesperae Solennes* de Confessore, K. 339. Valerie Bak, soprano; Hanne Münch, contralto; Richard Brünner, tenor; Heinz

Maria Lins, baritone; Bavarian Radio Choir and Orchestra, Josef Kugler, conductor. (Mercury). The last religious composition written by Mozart in fulfillment of his duties as Kapellmeister to the bishop of Salzburg, the *Solemn Vespers* is a setting of Psalms 110 through 113 and Psalm 117, with a Gloria at the end of each psalm and the Magnificat at the end of the work. In style it resembles the masses Mozart composed at the same period; grateful melodic ideas are combined with substantial, architectonic choral writing, incidental solos and quartets, and a good deal of neo-Handelian polyphony. From this strong and beautiful work only the slenderest item—the lyric solo *Laudate Dominum*, for soprano—is at all widely known. The present performance is firm and musical. The choir is first-rate; the orchestra and soloists are capable if not outstanding. The recording achieves an unusually fine vocal-instrumental balance.

—C. S.

Brahms Piano Quintet in New Recording

A truly Brahmsian and musically satisfying interpretation of Brahms's Piano Quintet in F minor by Clifford Curzon and the Budapest Quartet has been released on an LP record by Columbia. If one uses Brahms's name as an adjective, it should imply warmth of heart, inwardness of spirit, emotional glow and conviction, and keen musical intelligence. These were personal qualities of Brahms that appear everywhere in his music; they appear also in this performance.

No more than the opening phrase is needed to reveal the breadth and nobility of their conception. The contrast, as between statement and agitated reply, in the opening of the first movement is achieved without the hectic nervousness it often acquires in less secure performances. Mr. Curzon keeps his tone mellow and singing even in the notoriously awkward passages of tricky octaves and jumps. And the Budapest Quartet maintains a flawless balance with the piano. The Andante moves without hurrying; and the Scherzo has frenetic power without the hardness of tone and convulsive accents that players of imperfect technique invariably produce in it. The finale builds magnificently to the last pages, which have the sonorous richness of orchestral music, yet do not violate the chamber-music framework.

—R. S.

Chamber Music

STRAUSS: *Duet-Concertino*, for clarinet, bassoon, strings, and harp. HONEGGER: *Concerto da Camera*, for flute, English horn, and strings. Arthur Clegghorn, flute; Gerald Caylor, clarinet; William Kosinski, English horn; Don Christlieb, bassoon; Los Angeles Chamber Symphony, Harold Byrns, conductor. Two more harmlessly amiable pieces were never coupled on a single LP record. Strauss's *Duet-Concertino* dates from 1948. According to the blurb pasted on the jacket, "one is struck at once by the vitality and creative urge of this octogenarian." Creative urge, yes; but vitality, no. The *Duet-Concertino* is a watered-down version of the style of the Oboe Concerto, which in turn was a watering-down of leavings from *Der Rosenkavalier* and *Arabella*. It is attractively idiomatic for the instruments concerned in its performance, and the Los Angeles musicians play it well, but nothing more can honestly be said for it. Honegger's *Concerto da Camera* is similarly barren of anything fresh in the way of musical ideas, and is equally well conceived for the instruments and equally well played by Mr. Byrns's men.

—C. S.

Goossens Conducts Own Work in Sydney

SYDNEY.—Eugene Goossens' Second Symphony was given its first Australian performance on Nov. 7, when the composer conducted the Sydney Symphony in a program that also included the *Prelude to Wagner's Die Meistersinger* and Brahms's Second Piano Concerto, in which the Melbourne pianist Vera Bradford was soloist.

Begun in 1943, at Beddeford Pool, Me., Goossens' Second Symphony was finished two years later, in Cincinnati, and the score bears place markings as far apart as Seattle and New York. It can therefore justly be called an American symphony, although so far it has been played only in London, and now in Sydney. The weight and impact of the war years formed the basic spiritual materials out of which its four movements grew. The composer has held himself aloof from the many stylistic influences with which he comes in contact as a conductor. His style is not revolutionary or outré, but it is highly individual and self-willed, and his Second Symphony is uncompromisingly honest and direct.

The orchestra paid tribute to its leader by giving the work a spirited and meticulous performance, and its members rightly deserved to share in the applause that greeted the composer-conductor at the conclusion. The orchestra's subscription series ended with an all-Brahms program, in which Ernest Llewellyn, the orchestra's concertmaster, and John Kennedy, its first-desk cellist, were soloists in an excellent performance of the Double Concerto.

—WOLFGANG WAGNER

Village Opera Gives *Hansel and Gretel*

The Village Opera Company presented two performances daily of Humperdinck's *Hansel and Gretel*, at the Little Theatre in Hotel Sutton from Dec. 26 to 30. Donald Johnston is the managing director of the company. For the production Jill Miller was the stage director, Nathan Price the musical director, and Ken Bloomer the designer. The dancers were from Miriam Marmein's concert group. Singers included Lois Rebuck, Ethel Swensen, Edythe Spektor, Ruth Brall, Anne Logan, Doris Welle, Mr. Johnston, Robert Falk, and Philip Wentworth.

Dance and Opera Seasons Scheduled for City Center

Dance and opera engagements at the City Center of Music and Drama have been announced for the late winter and spring season. The New York City Ballet will open on Feb. 13 and continue through March 12. Two days later the New York City Opera Company will begin its engagement, which will end on April 22. The New York City Dance Theatre will start its season the following week, probably on April 24, and will run through May 5.

Lyric Theatre Formed in Dallas

DALLAS.—The Dallas Lyric Theatre has been established here this season, with Rand Smith as artistic director. The organization will prepare a program of scenes and acts from the standard operatic repertoire for presentation on Jan. 25. In addition, an opera workshop is being conducted for training purposes.

Julian Seaman Appointed Music Editor

TOLEDO.—Julian Seaman, former critic of the New York *Mirror* and of *Cue* Magazine and music editor of the old New York *World*, has been appointed music and art editor of the Toledo *Blade*.

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MTNA Convention

(Continued from page 3)

in some of the sectional meetings there were almost as many panel members as listeners. Because the convention was sprawled out over the facilities of two enormous hotels, two blocks apart, the Shoreham and the Wardman Park, the sheer physical difficulty of getting to meetings created some listlessness on the part of the members.

This unwieldiness affected the first convention day, for delegates were expected to register in one hotel, where the congestion was thick, and to be in meetings at the other at the same time. Two morning meetings were cancelled because of the geographical conflict, and others suffered from poor attendance.

THE first general session was held on the afternoon of Dec. 27, with Roy Underwood presiding for both MTNA and the National Association of Musical Therapy. After a welcome by Gen. Gordon Young, of the engineering commission of the District of Columbia, and a response by Edward Waters, local chairman of announcements, Dr. Samuel T. Hamilton, past president of the American Psychiatric Association, reported on music in mental hospitals, and Harold Burris-Meyer, of the Stevens Institute of Technology, discussed Music in Industry. A sextet by Poulenc was played by the woodwind ensemble of Michigan State College.

The second general session was held jointly with the American String Teachers Association on Dec. 28, with Mr. Underwood presiding. A sensitive and finely modulated performance of Bach's A Musical Offering was somewhat lost in the noisy Shoreham ballroom, where scraping chairs, latecomers' footfalls, and the all-too-audible conversations of delegates covered many nuances of the delightful work. The performers were members of the American University Chamber Music Society, directed by Emerson Meyers, harpsichordist. The highly skilled professional group also included George Steiner, violinist; Elliott Siegel, violinist; George Wargo, violist; John Martin, cellist; Wallace Mann, flutist; Julien Balogh, oboist; Vernon Kirkpatrick, English horn player; and Walter Maciejewicz, bassoonist. This concert was donated to the convention, as were all other musical events.

The Place of the Orchestra in Education was the topic of a speech by Reginald Stewart, conductor of the Baltimore Symphony and director of the Peabody Conservatory. "For several years there has been a 'vanishing' orchestra in the general program of the public schools," he said. "What is needed is a new emphasis in the public schools on the teaching of stringed instruments and a greater adequacy of teacher training, not only for public-school work, but for private teaching as well. Instrumental teachers sent out by teacher-training institutions do not seem to realize the place which strings and the orchestra should occupy in our national musical culture. Far too often they are called upon to teach all the band and orchestra instruments, as well as to direct both organizations. Good string groups cannot be developed under such conditions." Refresher courses for teachers in summer and post-school organizations, to carry on the participation in music by young people between the ages of eighteen and thirty, were advocated by Mr. Stewart.

THE chaotic condition of string music in the educational world was revealed in several meetings of the American String Teachers Association, which drew a comparatively large number of listeners on Dec. 27 and 28. Interest in string study and performance, which has been widely

discussed, has reached its lowest point, many seemed to feel, and an upturn has begun. The organization of ASTA five years ago was remedial in nature, and the growth of the organization to a membership of over 800 is thought to be highly encouraging. Duane H. Haskell, of Indiana University, reported on this growth, and called attention to the new official bulletin, *American String Teacher*.

Teaching problems were uppermost in most of the discussions. A detailed and scholarly dissection of Tone as a Factor in Interpretation by Harold Berkley, violin editor of *Etude*, was the only specific technical paper of the session. Joseph Kirschbaum, of Tyler Junior College, Tyler, Texas, reported that tremendous numbers of children are now studying strings in the Texas public schools—the present figure is 7,000—and urged co-operation with private teachers to further the training of more gifted pupils. Frank Hill, of Iowa State Teachers College, went a step further, and recommended that vocal teachers with some basic training in strings teach in small-town schools where no trained string personnel is available.

Mr. Kirschbaum presented as results of the new interest in strings in Texas the twelve community orchestras in the state, one of which he conducts. These orchestras were cited later by Ralph Pottle, of Southern Louisiana College, Hammond, Louisiana, as being really more representative than brass bands of our culture today. Brass bands, he said, offer no future to the student. "We are teaching what is acceptable to the public when we teach strings—so why should we be afraid to go to our administrators in the public schools and ask for strengthening of our string programs?" he demanded. "We suffer from an inferiority complex in this respect."

Mr. Kirschbaum reflected a growing disquietude when he remarked on the gap between elementary-school students and those on higher performing levels, pointing out that no continuity of program and interest is provided to carry the students from one phase to the other. The writer of this article, in a short talk entitled S.O.S. for Symphony Strings, urged the closing of that gap up to the professional level, using class teaching as a means of disseminating interest, although perhaps expecting no more from it than an occasional gifted student and a more general appreciation of music, and called for more devoted and capable teachers, both public and private. Rex Underwood, of the University of Portland, Portland, Ore., presided at this session as president of ASTA.

AT the afternoon session, Ernest E. Harris, of Teachers College, Columbia University, presided as recording secretary of ASTA. He introduced a panel discussion by asking two questions: "Does playing in large ensemble groups at a very early stage of study tend to dull the incentive to individual accomplishment?" and "Are elementary orchestras helpful in the development of string playing?" Paul Rolland, of the University of Illinois, complained that applied music is too secluded, and urged open classes and seminars. Orien Dalley, of the University of Michigan, considered teaching by radio and television a hopeful project for the future. Samuel Gardner, of New York, said that since the object of the violin teacher is to get business, the whole subject has an economic basis. He struck a note of idealism when he urged free co-operation among all those concerned with education, and unselfishness among individuals.

The most absorbing contribution of the afternoon was an informal discussion of Methods, Techniques, and Interpretations of Great Violinists by Samuel Applebaum, of Newark, N. J., American editor of *The Strad*. Mr. Applebaum is preparing a book based on long and intimate discus-

sions with many violinists, comparing their ideas on such matters as bowing, intonation, and fingering. A session on Problems of the Private Teachers took place under the leadership of Mary Sexton, of Des Moines, Ia., on the following day.

One of the most provocative events in the ASTA schedule was a performance of Schönberg's Violin Sonata by Louis Krasner, of Syracuse University, with his wife at the piano, on Dec. 28 in a joint ASTA and MTNA meeting. When illness prevented Johana Harris from playing in a piano program on Dec. 30, the Krasners repeated their remarkable performances. At the first hearing an analysis of the work by Dika Newlin, also of Syracuse University, was instructive.

EQUALLY lively were the meetings of the National Association of Teachers of Singing—NATS—on Dec. 28 through 30. In two clinics held under the chairmanship of Bernard U. Taylor, of New York, demonstrations were given by several teachers, using pupils as subjects for different methods in teaching. William Vennard, of the University of Southern California, and Sonia Sharnova, of Chicago, participated in both clinics. Other teachers involved were Edward Harris, of New York; Frederick Jagel, of The New England Conservatory of Music, Boston; Amy Ellerman, of New York; and Harry F. Taylor, of Catawba College, Salisbury, N. C. Carl Gutekunst, of New York, secretary of the association, was chairman of the first of two forums, in which the speakers were Henry Hobart, of Phillips University, Enid, Okla.; Charles Pearson, of New England Conservatory of Music; Gertrude Tingley, of Boston; and Burton Garlinghouse, of Akron, Ohio. Frederick D. Wilkerson, of Howard University, Washington, D. C., was chairman of the second forum, which was devoted to American Song Literature. Hol-

lace Arment, of Alabama Polytechnic Institute, Auburn, Ala., discussed The Beginnings of American Song; Leon Carson, of New York, spoke on The Awakening and Development of National Song Consciousness; and Grace Leslie, of New York, discussed Contemporary Song.

One of the most rewarding events of the convention was the NATS luncheon on Dec. 30, at which Joseph A. Lippman, of National Concert and Artists Corporation, gave a talk entitled Careers Co-operative: A Problem for Singer, Teacher, and Manager. He listed the qualifications necessary for a successful career—voice, technique, natural flair, musicianship, dependability, stage personality, physical stamina, smart publicity, good timing, and efficient management among them—and analyzed each one, pointing out how and where teachers fail to contribute properly to their students' careers. He defined technique as "the method by which the voice is used to ensure with the least apparent effort the greatest potential result in quality, range, volume, and control." He advocated consultations among teachers as among doctors, saying that no one teacher was equipped to teach everything. "If you think another teacher is going to steal your pupils, take out insurance," he counseled humorously. A plan to give young singers early experience by offering regular concerts to high schools was one of the chief points in a talk that brought the fresh air of reality into the academic atmosphere.

SECTIONAL meetings within the MTNA proceeded in conventional fashion. Delegates at school-music sessions, under the chairmanship of Rose Marie Grentzer, of Oberlin, Ohio, were deeply concerned about the emergency, and a forum on Dec. 28 was given over entirely to the subject. John Lund, of the Department of Education, Division of Administra-

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MTNA Convention

(Continued from page 31)
tion, Washington, D. C., discussed Mobilization Problems in Education; David Robertson, of Oberlin College, spoke on the effect of the national emergency on American artistic leadership; and Marguerite V. Hood, of the University of Michigan, called the public schools our foundation for the future. The Catholic University of America Brass Ensemble played works by Pezel and Purcell, and Mary Alyce Bennett, contralto, sang with them Purcell's Love quickly is pall'd, from Timon of Athens. At another session, a panel discussion on methods and courses in an effective teacher-training curriculum enlisted Wiley Housewright, of Florida State University; Mary Hunter, of the Peabody Conservatory of Music, Baltimore, Md.; Russell Morgan, of the Cleveland Public Schools; and William Sur, of Michigan State College.

Community Music had its turn in two sessions, with William W. Norton of Flint, Mich., as chairman. Vanneet Lawler, associate executive secretary of the Music Educators National Conference, talked on Music Education Developments with UNESCO, and the National Press Club Male Chorus of Washington, with Reinald Werrenrath as conductor and Robert L. Feuerstein as accompanist, gave a short program of classic songs, folk-songs, works by American composers, and Christmas songs. Edgar S. Borup, of the community service department of the American Music Conference, and Theodore Vosburgh, music director of the Dow Chemical Company, Midland, Mich., were contributors to another session, at which community singing was led by Peter W. Dykema.

The first Audio-Visual meeting, on the afternoon of Dec. 27, was poorly attended. Ernest E. Harris, of Teachers College, Columbia University, New York, spoke on developments in the use of audio-visual materials in music teaching; C. J. LeBel, vice-president of Audio Devices, Inc., gave a demonstration of magnetic recording; and a film taken at Tanglewood was shown. Morton Lee, electrical consultant, presided. The second session was a joint meeting with MTNA and other groups, with Philip L. Miller, of the music division of the New York Public Library, as chairman. What promised to be a heated argument about the advantages and disadvantages of long-playing records fizzled out. R. D. Darrell, editor of *The Review of Recorded Music*, discussed the technical factors that separate musical performance from what is heard in actual recording, and Alfred Mann, assistant professor in charge of music in the Newark College of Arts and Sciences of Rutgers University, made the point that long-playing records are not altogether satisfactory for teaching purposes because in using them it is difficult to isolate specific passages.

PSYCHOLOGY meetings brought the usual learned papers from men well known in the field. Among them were Abe Pepinsky, of Haverford College; Carroll C. Pratt, of Princeton University (The Psychological Function of Music); and Gordon Sutherland, of Miami University, Oxford, Ohio (Symbolism and Musical Experience). Weller Embler, of the Cummington School of the Arts, Cummington, Mass., showed colored slides of expressionist paintings in an effort to correlate music with painting. E. Thayer Gaston, of the University of Kansas, spoke on Musical Control of Motor Activity; William F. G. Swann, of the Barthol Research Foundation, Swarthmore, Penna., spoke on Expressive Intonation; and Mr. Pepinsky spoke on Psychodiagnostic Projection Techniques in the Definition of Musicality, basing his conclusions on studies made at the

United States Navy Electronics Laboratory in San Diego, Calif. Arnold M. Small, of this same laboratory, was unable to be present to deliver his paper on Auditory Training: Creative Approaches and Their Relation to Communication Theory, and Mr. Pepinsky sketched in Mr. Small's material informally. Other speakers were Raleigh M. Drake, of Kent State University, Kent, Ohio; James F. Nickerson, of the University of Kansas; Kate Havner Mueller, of Indiana University; Paul Oncley, of Westminster Choir College, Princeton, N. J.; and Stephen E. Stuntz and J. Donald Harris, of the United States Naval Medical Research Laboratory in New London, Conn.

Musical therapy came in for intensive discussion in several meetings, with Ray Green, Dr. Samuel T. Hamilton, and Myrtle Fish Thompson presiding, and speakers from several hospitals testified to the value of music in various phases of treatment.

The American Matthey Association sponsored a piano recital by Ray Lev on Dec. 28, and held meetings on Dec. 29, with Mae MacKenzie, of Pittsburgh; Helen Parker Ford, of Scarsdale, N. Y.; and Rose Raymond, of New York, as speakers.

CHORAL and chamber music made up most of the programs involving performers during the week, although the largest single event was the concert on Dec. 27 by the National Symphony. Howard Mitchell opened this program with Walter Damrosch's arrangement of Bach's chorale A Mighty Fortress Is Our God, in memory of Mr. Damrosch. Beethoven's Leonore Overture No. 3, Creston's Symphony No. 2, and Rachmaninoff's Symphony No. 2 made up the rest of the program.

In a concert on Dec. 28, the New Music Quartet played, with sensitivity, lovely tone, and exceptional balance, Boccherini's Quartet in A, Op. 33, No. 6; Howard Hanson's Quartet, Op. 23; and Debussy's Quartet. They attained a remarkable pianissimo, and in order to hear it, the audience in the box-like, resounding ballroom of the Shoreham Hotel quieted down more than at any other time during the convention.

The Washington Choral Society, conducted by Paul Callaway, sang well at the luncheon of the National

Federation of Music Clubs on Dec. 28. The program included two weeks by Mary Howe, the Three Reincarnations by Samuel Barber, and Vaughan Williams' Wassail. At the double-tiered head table, Mrs. Royden James Keith, national president of the federation, presided. Catherine Drinker Bowen, novelist and biographer, made a warm and witty speech about her experiences with music and musicians. The Pennsylvania Music Teachers Association gave a luncheon at the same time, and the five fraternities entertained similarly on Dec. 28. This reporter was a guest at the luncheon of Sigma Alpha Iota, with Kathleen Davison presiding.

Several times during the week, state and local presidents of MTNA met to exchange ideas and to discuss the association's value to community and educational life. Goldie R. Taylor, of Cincinnati, was chairman of these meetings, in which many organizational problems were threshed out.

New York Library Opens Music Exhibition

The music division of the New York Public Library has opened an exhibition in the central building devoted to books and scores on the subject *The Negro and Music: His Contributions, Past and Present*. Works relating to such personalities as Marian Anderson, James Weldon Johnson, Louis Armstrong, Dean Dixon, W. C. Handy, Duke Ellington, Catarina Jarboro, and Dorothy Maynor, will be on display through March 3. The exhibition has been arranged in conjunction with the 25th anniversary of the library's Schomburg Collection of Negro History and Literature.

Central City Opera To Produce Menotti Work

CENTRAL CITY, COLO. — F. H. Ricketson, Jr., who was re-elected president of the Central City Opera Association this year, has announced that Gian-Carlo Menotti's *Amelia Goes to the Ball* will be one of the productions in next summer's opera festival. Another production will be chosen from Gounod's *Romeo et Juliette*, Donizetti's *La Fille du Regiment*, and Verdi's *Un Ballo in Maschera*.

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Musicologists

(Continued from page 27)

musical societies here and abroad to affiliate for reciprocal membership benefits. The AMS received the idea cordially, and took it under consideration.

OFFICERS elected for 1951 are Gustave Reese, of New York University, president; Richard S. Hill, of the Library of Congress (re-elected) and Charles Warren Fox, of the Eastman School of Music, vice-presidents; William J. Mitchell, secretary (re-elected); J. M. Cooper-Smith, treasurer (re-elected). New members-at-large are Putnam Aldrich, Willi Appel, Glenn Haydon, Otto Kinkeldey, Arthur Mendel, and G. Wallace Woodworth, with Curt Sachs serving ex-officio. New council members are Sidney Beck, David Boyden, Nathan Broder, Beekman Cannon, Louise Cuyler, Hans T. David, Ernest T. Ferand, Lloyd Hibberd, Ralph Kirkpatrick, Jan La Rue, Kathi Meyer-Baer, Hans Nathan, Nicolas Slonimsky, Harold Spivacke, Alfred J. Swann, Stephen Tuttle, Richard A. Waterman, Eric Werner, and G. Wallace Woodworth.

Papers read at the first general session, on the morning of Dec. 27, covered a wide variety of subjects. Manfred Bukofzer, of the University of California, delivered a paper entitled *Caput Redivivum—A New Source for Dufay's Missa Caput*. Ernest T. Ferand, of New York, spoke on *The Meaning of 'Composition' in Renaissance Theory*. Robert Stevenson, of the University of California in Los Angeles, read a paper on *John Merbecke and the Booke of Common Praier Noted (1550)*. J. Murray Barbour, of Michigan State College, discussed *Principles of Greek Notation*. The meeting closed with a paper by Dragan Plamenac, of New York. Toward a Reconstruction of the French Chansonnier in the Bibl. Colombia, Seville.

In the second general session, on the morning of Dec. 28, Hans T. David, of the University of Michigan, spoke on *The Original Titles of Bach's Works*. George B. Weston, professor emeritus of romance languages at Harvard and a pioneer in the study of Wilhelm Friedemann Bach's music, dealt with genuine and spurious works of that composer. Oswald Jonas, of Roosevelt College, Chicago, in his paper on *Manuscripts, Original Editions, and the Editor*, emphasized the need for faithful, critical attention to the composer's manuscripts, a responsibility frequently made difficult by the composer himself. Catharine K. Miller, of Columbia University, concluded the meeting with a paper on *The History of the Early English Carol*.

At the third general session, in the Whittall Pavilion of the Library of Congress on the morning of Dec. 29, Charles Seeger, of the Pan American Union, spoke on the Scope, Method, and Aims of Systematic Musicology, and Eric Werner, of Hebrew Union College, spoke on *Symbolism in Music*. An authors' panel was a significant part of the meeting, providing discussions by authors and their audience of recent books. The books discussed were Monteverdi, *Creator of Modern Music*, by Leo Schrade; *The Choralis Constantinus* of Heinrich Isaac, edited by Louise Cuyler; and *Musical Comedy in America*, by Cecil Smith.

THE fourth general session, on the afternoon of Dec. 29, was held jointly with the Music Library Association, which was also holding its annual meeting. Eric Werner opened the proceedings with a report on the recent International Congress of Catholic Church Music, held in Rome during the summer of 1950. Thirty nations were represented at the congress. The consensus of opinion among the participants was that the

main task of musicologists interested in liturgical music was to set a common standard for practical and authentic church music, with special emphasis on music of the Christian East and related musics.

Manfred Bukofzer then led a discussion on the need for a revision of Eitner's *Quellen-Lexikon*. The question had first been raised by Hans Albrecht at the Congress of International Musicology at Basle in the summer of 1950. It was subsequently brought up at a meeting in Lüneburg of the International Society of Music Libraries and Museums. The proposals of both bodies were referred to a special committee of the International Society for Musicology. The question of revising the celebrated reference book on library source materials presents many difficulties, according to Mr. Bukofzer's clarification of the problem. Mr. Albrecht's desire to employ the kind of coverage used originally by Eitner would be inadequate for present-day needs, since college libraries were but sketchily represented in the original edition. There was general agreement with Mr. Bukofzer that the biographical material should be separated from the bibliographical, or even dispensed with entirely, since much of it is either out-of-date or available elsewhere; and that there should be an inventory of musical sources, including anonymous as well as specifically attributed items. Mr. Bukofzer recommended that there be both a division by period (e.g., prior to 1500, and from 1500 to 1800), and a subdivision by field (e.g., liturgical manuscripts, further subdivided by type, such as Roman Catholic and Byzantine; and music of the troubadours and minnesingers). Since plans for the revision are hampered by political conditions in Europe, Mr. Bukofzer suggested that it would be more practical at the present time to make inventories of specific libraries rather than to determine over-all holdings of works by individual composers. He recommended the appointment of a committee to study the question of coverage and to establish rules of procedure, and advocated working on libraries in this country before starting in Europe. At the same meeting Otto Albrecht spoke briefly on the difficulties he had encountered over the past ten years in making his census of manuscripts in the United States. He found to be prevalent an erroneous belief that the value of manuscripts would be lessened if photostats were taken of them, or even if their whereabouts were known. Mr. Albrecht's remarks had an important bearing on a proposal made the previous day that a central archive of photographic reproductions of manuscripts and printed sources be established.

The suggestion of J. M. Cooper-Smith that there be established a central archive for manuscripts that are in this country was warmly received by the society, and turned over to the executive board for consideration. (At a meeting of the Music Library Association on the afternoon of the following day, Dec. 30, a motion was passed instructing its committee on international relations to work with the AMS Committee on a survey of sources.) Mr. Seeger spoke briefly on the work of the Pan American Union in the field of Latin-American music and the difficulties encountered in acquiring publications from South America. The general sessions ended on the afternoon of Dec. 29 with a meeting held jointly with the Music Teachers' National Association, the Music Library Association, and the College Music Association.

THE separate meetings of the Music Library Association opened at the Wardman Park Hotel on the morning of Dec. 29 with reports of committees and chapters. Helen E. Bush of the Library of Congress, chairman of the Music Library Association Committee on Music Subject

Headings, announced that the long-projected publication of a supplement consisting solely of music subject headings to the Library of Congress' fifth edition of subject headings has reached the page-proof stage and will appear within a few weeks. The Music Library Association and the Library of Congress have co-operated in this project. The MLA's Committee for the United States Book Exchange reported that it would like to increase the exchange of books on music literature and theory. All kinds of libraries, both in this country and abroad, are covered by the workings of the Book Exchange.

On the morning of Dec. 30, the Classification Committee reported on its condensation, intended for use by general and small libraries, of the Library of Congress' music classification scheme. After lengthy discussion the mimeographed condensation was sent back to the committee for further consideration.

At the business meeting on the afternoon of Dec. 30 there was a discussion of the disaffiliation of the Music Library Association from the American Library Association as a step toward affiliation with the Federation of Library Associations (the recently reorganized Council of National Library Associations). A committee headed by Edward N. Waters recommended disaffiliation, but after discussion the association voted to defer action until further study could be made by the executive board. It was voted that the Information and Organization Committee's manual on setting up a music library be reprinted and expanded, and that the committee issue at the same time a separate manual on setting up and servicing phonograph record collections. As an indication of the increasing importance of record collections in libraries the association will publish a two-year cumulation, covering volumes 6-7 (Dec. 1946-Sept. 1948) of the index of record reviews compiled by Kurtz Myers in *Notes*, the quarterly publication of the association.

THE MLA meeting concluded with the election of new officers. Otto Albrecht, of the University of Pennsylvania, was elected vice-president; Mary Rogers, of the Library of Congress, was re-elected Treasurer; and Sidney Beck, of the New York Public Library, and Jessica Fredericks, formerly of the San Francisco Public Library, were elected members-at-large. Officers whose terms have not expired are Edward E. Colby, of Stanford University, president, and George R. Henderson, of the District of Columbia Public Library, secretary.

Rapprochement Between the Musicologist and the Layman was the provocative topic at a Music Teachers' National Association forum on musicology held in the Shoreham Hotel on the morning of Dec. 30. Homer Ulrich, of the University of Texas, spoke on the practical application of musicology to the performer's problems, while a more general approach to the subject was made by Robert Tangeman, of the Juilliard School of Music, in his paper on *What Has Musicology for the Layman and Amateur?* Mr. Tangeman's paper outlined the problems involved in designing the joint Town Hall and Juilliard School of Music adult education program, and described the content of its three courses—the song-interpretation course, given this season by Winifred Cecil; the piano forum, given by Joseph Bloch, with guest artists, devoted this year to a study of the sonata from Domenico Scarlatti to Charles Ives; and the contemporary music series, given by Mr. Tangeman, which includes performances of significant twentieth-century works. The meeting ended with the report of a special subcommittee studying the advisability of publishing a yearly listing of doctoral dissertations in music at universities.

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EDUCATION in NEW YORK

The Blanche Thebom Scholarship Foundation award for 1950 was made to Grace Hoffman, 27-year-old mezzo-soprano from Cleveland. The scholarship provides for a \$1,500 two-year musical education. The judges were Rose Bampton, Fausto Cleva, and Robert Shaw.

The New York Public Library is sponsoring a series of free lectures on music by Curt Sachs, musicologist on the library staff. They will be given every Monday night through March 12.

The Greenwich House Music School presented recitals by two pianists, Ellen Edwards and Edith Grosz, during the first half of January.

The Metropolitan Music School has announced two new courses for the spring term. Carroll Hollister will direct one on accompanying and Rudolf Jankel one on theory for the music instructor.

Margaret Pardee presented violin pupils from her classes at the Juilliard School of Music, the Manhattanville College of the Sacred Heart, and her private studio, in a recital on Dec. 16. They included George Goldberg, Andrew Zilili, Alison Tallman, Allan Rosenheck, Bettina Harrison, Katalina Grüber, Marshall Greenberg, Martha Widder, and Melvin Waldman. Miss Pardee recently played at a meeting of the Violin Teachers Guild and in a faculty recital at Juilliard.

The La Forge-Berumen Studios announce that Lily Pons has been singing Frank La Forge's arrangement of Mozart's Ah! vous dirais-je, maman in the lesson scene in Il Barbiere di Siviglia, at the Metropolitan Opera. Ralph Quist, tenor, accompanied by Mr. La Forge, sang a program for the Piano Teachers Congress, at Steinway Hall on Jan. 4. Blanche Gaillard, pupil of Ernesto Berumen, appeared in recital at the studios on Dec. 17.

The Hofstra College glee club sang Handel's Messiah in the Calderone Theatre, Hempstead, L. I., last month, with Lorraine Form, Margaret Tobias, Ernest McChesney, and Norman Farrow as soloists.

OTHER CENTERS

Sigma Alpha Iota has announced that the \$300 prize for a piano composition in its recent American Music Awards competition, for which there was no winner, will be used to commission a work. The recipient is William Schuman, who will write a piano composition for performance at the fraternity's national convention in 1953, when it celebrates its golden anniversary.

The College of the Pacific, Stockton, Calif., invited Howard Hanson to conduct a performance of his new work for chorus and orchestra, The Cherubic Hymn, on Jan. 13 as part of the school's centennial celebration. At one time Mr. Hanson taught at the college and served as dean of the conservatory of fine arts.

The Philadelphia Conservatory of Music will give a performance of Mozart's Così Fan Tutte, under the direction of Enzo Serafini-Lupo, on March 30. The spring months will also bring four faculty recitals and an orchestra concert, conducted by Boris Koutzen, that will include works by Paul Nordoff and Vincent Persichetti's Piano Concertino, with the composer as soloist.

Florida State University, at Talla-

hassee, has completed construction of its new school of music. A four-story brick structure costing \$1,650,000, it has 73 practice studios, forty teaching studios, a library with six individual listening rooms, five large instructional classrooms, specially designed instrumental and choral rooms, fourteen offices, storage rooms and facilities for instrument repair, a recital hall seating 600, and an outdoor amphitheatre seating 1,200. The faculty of 47 members is headed by Dean Karl O. Kuersteiner, violinist and conductor of the Florida State Symphony; Owen F. Sellers, cellist and assistant dean; and Ernst von Dohnanyi, pianist, composer, and conductor.

The University of Colorado, at Boulder, has announced the resignation of Rowland W. Dunham as dean of the college of music. He will relinquish his administrative duties in June, after 24 years in his position, but he will continue to teach and to work on his books on organ playing.

The Vermont Conservatory of Music, at Burlington, is sponsoring faculty recitals in both Burlington and Rutland in January. Last month it presented Richard Stoehr, head of the theory department, in a series of lectures.

The University of New Hampshire, at Durham, held a John Phillip Sousa Day on Jan. 13, when a Sousa clinic was conducted for bandmasters and a Sousa concert was played for the general public. The university band, conducted by George E. Reynolds, had three guest leaders who formerly played under the March King's baton—Frank Simon, solo cornetist and assistant conductor, now at the Cincinnati Conservatory of Music; August Helmecke, bass drummer, now a member of the Goldman Band; and Samuel Harris, solo clarinetist and personal secretary to Mr. Sousa. They demonstrated the special effects traditional with the famous bandmaster.

Oberlin College, Oberlin, Ohio, presented a concert by its symphony band, with Percy Grainger as guest conductor, on Jan. 14. The composer and pianist directed two of his own compositions and was the soloist in Grieg's Piano Concerto. Arthur L. Williams, the regular conductor, led the rest of the program, which included Paul Fauchet's Symphony in B flat.

The New Jersey College for Women, in New Brunswick, presented the Elizabeth Rodman Voorhees Chapel Choir in a radio broadcast of the first part of Bach's Christmas Oratorio, over the NBC network on Dec. 16. Duncan McKenzie conducted. The soloists were Shirley DuTot and Faith Grant, sopranos, and Dorothy Jacobs, contralto.

The Peabody Conservatory of Music, in Baltimore, is sponsoring a three-year scholarship for a string player, in an effort to meet the critical shortage of such instrumentalists. The award will be made through the National Federation of Music Clubs.

The Royal Conservatory of Music of Toronto, is co-operating with the newly-formed Opera Festival Association of this city to institute the annual presentation of opera in Canada. The association will sponsor a nine-day festival at the Royal Alexandra Theatre, beginning Feb. 8, with Nicholas Goldschmidt and Herman Geiger-Torel, both of the conservatory, as conductor and stage director.

The University of Wisconsin presented its symphony in its first concert of the 1950-51 season on Nov. 19. (Continued on page 35)

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CHICAGO

The Society of American Musicians, with the co-operation of Mary Wickerham, has announced its annual Musical Arts Piano Auditions, open to pianists residing in Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Ohio, and Wisconsin. The award includes a debut recital in Orchestra Hall, on the Musical Arts Piano Series, an appearance with the Chicago Symphony, and other engagements. Further information is available from the society, 501 Kimball Building, Chicago.

Sonia Sharnova's pupil Ruth Shalett sang the solo part in a performance of a Telemann cantata at the University of Chicago. She will take the part of Giulietta in the Grant Park Opera Guild's production of The Tales of Hoffmann, in February, and Constanze in The Abduction from the Seraglio, at the University of Chicago in April. Among the other pupils, Edith Lang, soprano, will be soloist with the North Side Symphony in February; Evelyn Ucitel, soprano, appeared in a television broadcast; and Lee Mugurian, mezzo-soprano, sang Siébel in Faust with the American Opera Company. Miss Sharnova has been speaking and conducting voice clinics at various chapters of the National Association of Teachers of Singing.

Roosevelt College has introduced an experiment in the training of music teachers, conducted by Helen L. Schwin of the college's school of music. It consisted of presenting in drama form the step-by-step development of a music educator. An all-student cast staged the production under Miss Schwin's supervision.

The Millikin University school of music presented Gian-Carlo Menotti's two operas, The Telephone and The Medium, on Dec. 1 in Decatur, Ill. Robert Long was the stage director and Elton Burgstahler the conductor.

The University of Chicago sponsored a concert by the Collegium Musicum, Siegmund Levarie, conductor, on Jan. 7. The program included a canzone by Puerli, Hugo Kauder's Horn Concerto, an Easter motet by Franck, cantatas by Bach and Telemann, and Bach's Fourth Brandenburg Concerto. The series of concerts presented by the university during the winter quarter will offer the Loewenguth Quartet, Reginald Kell and Mieczyslaw Horszowski, the Pro Arte String Quartet of the University of Wisconsin, and the New York Quartet.

Chicago Musical College took part in the opening last fall of the remodeled theatre located in the college building. Renamed the Ziegfeld Theatre in honor of the founder of the college, it is being used for first-run motion pictures. The women's committee of the Friends of Chicago Musical College sponsored the opening-night program, which brought in \$5,000 for the Rudolph Ganz Scholarship Fund. Mr. Ganz, president of the college, was heard in the program, playing two-piano music with Mrs. William E. Vogelback. The initial film was Trio, based on short stories by W. Somerset Maugham.

Foundation To Edit Bartok Manuscripts

The newly-formed Bartók Memorial Foundation will include among its projects the preparation for publication of the results of Béla Bartók's researches in folk music. Office space has been granted the foundation by the American Guild of Musical Artists, and Yehudi Menuhin will donate the proceeds of one of his concerts this season to its work.



John Charles Thomas

John Charles Thomas Joins Academy Faculty

SANTA BARBARA, CALIF. — John Charles Thomas has accepted the position of executive director and head of the voice department of the Music Academy of the West, according to an announcement by Maurice Faulkner, president of the board of directors. The noted baritone has assumed his new duties in preparation for the next session of the summer school, which will begin in July.

Interested in the academy since its inception almost four years ago, Mr. Thomas has given a benefit program here on its behalf.

OTHER CENTERS

(Continued from page 34)
Richard C. Church conducted a program that included Sibelius' Seventh Symphony; Ravel's orchestration of Moussorgsky's Pictures at an Exhibition; and Tchaikovsky's Variations on a Roco Theme, for cello and orchestra, with Ernst Friedlander as soloist.

Western Reserve University, in Cleveland, will stage a new lyric drama entitled Toward the Western Sky, by Lynn Riggs, next June, as part of its 125th anniversary celebration. Music and dancing by a composer and a choreographer yet to be chosen will be part of the production, which Nadine Miles will direct.

Dana College, Blair, Neb., sponsored a tour by its choir, Paul E. Neve, director, late in November. Chicago was among the cities visited.

B'nai B'rith Lodge Holds Gershwin Contest

The B'nai B'rith Victory Lodge, No. 1481, has announced its sixth annual George Gershwin Memorial Contest for American composers. A first prize of \$1,000 will be awarded for an original unpublished orchestral work not exceeding fifteen minutes in length. The winning work will be played during the month of April by the New York Philharmonic-Symphony. Deadline for submission of manuscripts is Feb. 1. Information is available from the lodge, care of the B'nai B'rith Hillel Foundation, 165 West 46th Street, New York 19.

Forrest McAllister Purchases Periodical

CHICAGO. — Forrest L. McAllister has resigned as director of research and community service of the American Music Conference. On Jan. 1 he became editor and publisher of the periodical School Musician, which he recently purchased. The staff of the magazine, which has its offices here, remains unchanged, according to Mr. McAllister.

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RADIO and TELEVISION



Three of the participants in NBC's television production on Christmas Day of Humperdinck's fairy-tale opera, *Hansel and Gretel*, were Claramae Turner, the Witch; David Lloyd, Hansel; and Virginia Haskins, Gretel

THE second NBC-TV opera this season was Humperdinck's *Hansel and Gretel*, presented on Christmas Day, at 2 p.m. Peter Herman Adler conducted, and the cast included Virginia Haskins, as Gretel; David Lloyd, as Hansel; Claramae Turner, as the Witch; Frances Lehnerts, as the Mother; and Paul Ukena, as the Father. The practice of using a man for Hansel was completely justified by the excellent performance of Mr. Lloyd, who sang very well, and whose voice blended perfectly with Miss Haskins'. Miss Turner was a properly malevolent Witch, and sang more musically than many in this role. The Sandman was played by young Michael Spivak, who possesses a voice of great purity and beauty.

Possibly because the orchestra had seemed too subdued in the first presentation of *Carmen*, it was brought out considerably louder this time, and often overwhelmed the singers. A better balance will no doubt be struck in the future. And so should the imaginative possibilities of staging be further realized. In this opera they were only hinted at. The fantasy of the haunted wood was hardly suggested in a set obviously studio-bound and static, while the gingerbread cottage was a commonplace structure, and the evil atmosphere of cage and oven was not emphasized at all. Some children from the Ballet Academy, Forest Hills, N. Y., added nothing to the effect as a whole by their clumsy and amateurish pantomime when released from the Witch's spell.

The next NBC opera will be Puccini's *Gianni Schicchi*, on Feb. 11, with Ralph Herbert singing the title role, and Miss Haskins as Lauretta. Tchaikovsky's *Pique Dame* will be given in March.

Miss Turner had the unique experience of singing three roles in the same opera on the same day. As the Witch, she gave a "live" performance on NBC-TV; as the Mother, her Columbia records were played in a Christmas broadcast; and as Hansel, a transcription was played in a Salvation Army broadcast over the Mutual network.

When Arturo Toscanini returns to the NBC Symphony on Jan. 27 for the augmented radio concert, which will be given in Carnegie Hall and broadcast beginning at 6 p. m., E. S. T., it will mark the return of the symphony to its former Saturday spot. Subsequent broadcasts will begin at the old time, 6:30, E. S. T., and the programs will be an hour in length. In spite of the transfer from

Manhattan Center to Carnegie Hall, no audiences will be admitted, by the conductor's request, except for the Jan. 27 program, which consists of Verdi's *Manzoni Requiem*, and, for the audience in the hall alone, Verdi's *Te Deum*. Soloists will be Herva Nelli, Fedora Barbieri, Giuseppe di Stefano, and Cesare Siepi.

To fill the period from 10 to 11, E. S. T., on Monday evenings, left unoccupied in NBC's schedule by the change of the orchestra's time, the Boston Pops Orchestra will be heard in a series of programs originating in Boston's Symphony Hall, beginning on Jan. 29. Arthur Fiedler will conduct. Guido Cantelli will lead his final program with the NBC Symphony Jan. 22.

Alfred Wallenstein, conductor of the Los Angeles Philharmonic in its Mutual series, *Symphonies for Youth*, has received the annual citation of the National Music Council for "outstanding services to American music through presentation of compositions by native-born Americans." The award will be presented by Howard Hanson on the first program of the 1951 series, on Jan. 20, from 2 to 3 p. m., E. S. T.

Inadvertently the fine series of symphony broadcasts by the Oklahoma City Symphony over Mutual was omitted in the review of radio in 1950 in the last issue. Victor Alessandros conducts this series, which may be heard in New York over WNYC, at 9 p. m., E. S. T., on Sundays.

—QUAINTANCE EATON

Paris To Include Music In Bimillenary Festivities

Music will have a prominent part in the elaborate festivities planned for the celebration of the 2,000th birthday of the city of Paris in 1951, according to plans announced recently at the French Cultural Service headquarters in New York by Jules Romains, novelist, and president of the bimillenary committee. There will be special seasons at the Opéra and Opéra-Comique; a symphony concert in the illuminated courtyard of the Louvre, on May 31; sacred-music programs in Ste. Chapelle, during the first half of May; a ballet program in the gardens of the Chateau de Sceaux, on a night in August; and a festival of Parisian songs, with Maurice Chevalier giving the first performance of a song composed for the anniversary. A three-month visit to Paris will be offered as a prize to the foreign student who submits the best essay on the city's bimillenary.

Portland Symphony Audiences Increase

PORTLAND, ORE.—The three Portland Symphony concerts conducted by James Sample in November drew increasingly larger audiences. Bida Sayao was the soloist on Nov. 13, and Kalinnikoff's First Symphony was given its local premiere. An extra concert, devoted to music from Rodgers and Hammerstein musical shows, had the assistance of the Portland Symphonic Choir, C. Robert Zimmerman, director, Jeanne Carol Ferne Misner, Brad Reynolds, and Robert Hoffman. Mr. Sample also assembled a commemorative Bach program that offered Leigh Gladstone, Hugh Ewart, and Jacqueline Anderson as soloists. Mr. Zimmerman directed his choir in choral excerpts.

Jacques Gershkovitch led the Portland Junior Symphony in the first concert of its 27th season, with Arnold Cohen playing Beethoven's Third Piano Concerto.

The University of Portland's Cultural Series introduced the Little Singers from Paris, and later presented Arthur Hitchcock, pianist and faculty member, in a sterling recital. The Northwest Forum, Marvin Foster and Betty Emmel, directors, sponsored a lecture by Mary Garden at the Civic Auditorium.

The Friends of New Music presented a concert in November by the University of Oregon String Quartet; Helen McCartney, soprano; and Melba Sandberg, violinist; and one in December by Dagney Gustafson, soprano; Jacqueline Anderson, violinist; and Ruth and Henri Arcand, duo-pianists.

—JOCELYN FOULKES

Salmaggi Company Returns from Tour

The Popular Price Grand Opera Company, Alfredo Salmaggi, artistic director, returned to the Brooklyn Academy of Music on Jan. 13, following a tour that included appearances in Montreal, Toronto, and London, Canada; Buffalo; and Cleveland. The first of its new series of Saturday night productions in Brooklyn was *The Barber of Seville*.

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MTNA Meetings

(Continued from page 27)

pianist, played her husband's Contemplation and his Toccata. The woodwind ensemble of Michigan State College played James Niblock's Sextet for Woodwinds and Piano.

Ellis Kohs's Piano Variations, and Toccata, played by Esther Williamson, pianist; Quincy Porter's Suite for Viola Alone, played by Louise Rood; and Earl George's Piano Sonata, played by the composer, were the American pieces presented in the second meeting on American Music, on the morning of Dec. 30. Mr. Finney again presided. Mr. George, a member of the University of Minnesota faculty, spoke on The Education of the Composer—When Does It Begin? Alvin Etlar, of Smith College, Northampton, Mass., discussed The Education of the Composer.

In the first of two Theory sessions, on the morning of Dec. 27, Norman Phelps, of Ohio State University, presided, as papers addressed to the problems of undergraduate theory instruction on the college level were delivered by Gardner Read, Frank Cookson, and Robert Monschein. Mr. Phelps also took charge of the session on Graduate Theory, on the morning of Dec. 29, in which papers were read by Roy Will, of Indiana University; Tom

Turner, of the University of Iowa; and Leigh Gerdine, of Washington University, St. Louis, Mo. The speakers also shared in a panel discussion.

At the same hour on Dec. 29, Paul Callaway, organist of Washington Cathedral, Washington, D. C., was chairman of a meeting on Choral and Organ Music in which a panel discussion followed an exposition of Choral Techniques, by Donald C. Gilley, organist and choirmaster of the United States Naval Academy. On the afternoon of the same day, Arthur Mendel, of New York, conductor of the Cantata Singers, spoke at a second Choral and Organ Music session on Problems of Bach Performance. The previous evening, Dec. 28, brought an organ recital at Washington Cathedral by Claire Coci, presented through the courtesy of the District of Columbia Chapter of the American Guild of Organists. Miss Coci played works by Bach, Vivaldi, Sowerby, and Dupré, and Julius Reubke's monumental 94th Psalm.

SECTIONAL meetings on piano music were dotted through the week's schedule. William S. Newman was chairman of two Senior Piano Forums on the mornings of Dec. 27 and 29. The speakers were Arnold Schultz, of Chicago (The Mechanics of Piano Technique); Lilius Mackinnon, of Washington (The Psychology of Memorizing); Arthur Loesser, of the Cleveland Institute of Music (The Challenge of Public Performance); Austin Conradi, of Peabody Conservatory of Music, Baltimore, Md. (Rounded Musicianship for the Pianist); Irwin Freundlich, of the Juilliard School of Music, New York (The Musical Orientation of the Pianist); and Paul Pisk, of the University of Redlands, Redlands, Calif. (The Pianist's Repertoire). Two Junior Piano Forums, on the mornings of Dec. 28 and 30, took place under the chairmanship of Florence Fender Binkley of Oklahoma City. The speakers were Ruth Norman, of New York City; Miss Binkley; Loraine B. Golsan, of Oklahoma City; Sister Brigid, of Immaculata Seminary, Washington, D. C.; Mrs. Curtis Smith, of Waco, Texas; Richard McClanahan, of Riverside School, New York City; and Stanley Fletcher, of the University of Illinois. Two societies of pianists co-ordinated their annual meetings with those of the MTNA—the American Matthey Association, and the National Guild of Piano Teachers, of which Irl Allison is president.

A sonata recital, consisting of three Beethoven works, was played by Zino Francescatti, violinist, and Robert Casadesu, pianist, in the Coolidge Auditorium of the Library of Congress on the evening of Dec. 28. The recital, presented to the MTNA membership by the Library of Congress and the Elizabeth Sprague Coolidge Foundation, was repeated for the general public the following evening.

Singing Teachers Hold Forum on Arts Support

The New York Singing Teachers' Association held a forum discussion in Carl Fischer Hall on Nov. 21, concerning the possibility of federal or municipal support of the arts. The private teacher's relationship to the G. I. bill was also considered. Solon Alberti presided, and the speakers included Arthur Gerry, of the association; Karl Gutekunst, of the American Academy of Teachers of Singing; Blanche Schwarz Levy, executive secretary of the Violin, Viola and Violoncello Teachers Guild; Rose Raymond, president of the Associated Music Teachers League; Grace White, of the National Piano Teachers Guild; Josephine Fry, president of the Piano Teachers Congress; and Quintance Eaton, associate editor of Musical America. Bernard U. Taylor spoke from the floor about a proposed housing project for music in New York.

La Scala Honors Verdi Anniversary

MILAN.—The opera company of La Scala in Milan opened its winter season on Dec. 26 with a performance of Otello. In honor of the fiftieth anniversary of the composer's death six other Verdi operas will be given—Aida, Falstaff, Un Ballo in Maschera, Luisa Miller, La Traviata, and his first opera, Oberto, Conte di San Bonifacio. On Jan. 27, the date of Verdi's death, a special program will be offered, in which Victor de Sabata will conduct the composer's Manzoni Requiem.

West Shore Symphony Presents Second Program

MUSKEGON, MICH. — The West Shore Symphony, which serves Muskegon and Grand Haven and is conducted by John Wheeler, gave its second program of the season on Dec. 11 and 12, playing first in this city. Louis Sudler was the baritone soloist. The first program, with Tauno Hannikainen as guest conductor, and Alexander Tcherenpin as piano soloist, was presented on Nov. 6 and 7. Dvorak's Fourth Symphony and the soloist's First Piano Concerto were the major works played.

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METROPOLITAN OPERA

(Continued from page 10)

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Chacun A Son Gout
There is only one gout around here
And you all know who.



Fritz Krenn as Ochs

Fledermaus, Jan. 4

The cast was identical with that of the first two performances except for Charles Kullman, who replaced Set Svanholm as Eisenstein. In rakish make-up, the tenor sang and acted delightfully, giving just the proper nonchalance to the part. Patrice Munsel, as Adele, again stopped the show for several minutes after she had sung Look Me Over Once. Other principals were Ljuba Welitch, as Rosalinda; Richard Tucker, as Alfred; John Brownlee, as Dr. Falke; Nana Gollner, as Ida; Hugh Thompson, as Frank; Paul Franke, as Blind; and Jack Gilford, as Frosch. Eugene Ormandy conducted with spirit.

—Q. E.

Faust, Jan. 1

Without exception the singers in this fifth performance of Faust were in fine vocal form, and with Fausto Cleva as its expert conductor the music fell most gratefully on the ear. If the production had been as fortunate in its visual aspects—in its settings, stage direction, and choreography—it would have been worthy of the Metropolitan at its best. The cast included Eleanor Steber as Marguerite, Anne Bollinger as Siebel, Thelma Votipka as Marthe, Jussi Bjoerling as Faust, Leonard Warren as Valentin, Cesare Siepi as Mephistopheles, and Lawrence Davidson as Wagner. Of these only Mr. Warren was singing his role for the first time this season. After some tentative opening phrases he got his voice securely placed, and he delivered the aria in the Kermesse scene with the utmost suavity and tonal beauty. In the third act his imprecations against Marguerite had a fine sonority, power, and dramatic accent, and he acted with restraint and dignity.

—R. E.

Der Fliegende Holländer, Jan. 2

Jean Madeira, prevented by illness from singing the role earlier in the season, undertook the part of Mary for the first time in this performance, with happy results histrionically but with rather unwieldy and sluggish vocalism. Margaret Harshaw, as Senta, reaffirmed her bid for membership in the soprano wing of the company. The male members of the cast were Set Svanholm, Thomas Hayward, Paul Schoeffler, and Sven Nilsson. Fritz Reiner conducted.

—C. S.

Il Trovatore, Jan. 3

Verdi's Il Trovatore was sung for the second time this season by the cast assigned to it the previous week—Delia Rigal, Fedora Barbieri, Barbara Troxell, Kurt Baum, Leonard Warren, Nicola Moscona, Thomas Hayward, Paul Franke, and John Baker. Alberto Erede conducted.

—C. S.



Sedge LeBlanc

Helen Traubel as the Marschallin

of the role of Ochs, technically speaking. The tricky recitative was accurately delivered, with dramatic point; the text was invariably clear; and he handled the vocal line with delightful assurance. His conception of the part was that of a lovable buffoon, a sort of German Falstaff, whom one could not help liking in spite of his coarseness. He made himself at home on the stage from the moment of his first appearance and had the audience in the palm of his hand throughout the evening. Perhaps in future performances he will not feel it necessary to sing to the last row of the balcony quite so obviously as he did in his debut, and perhaps he will tone down the exaggerations of gesture and direct appeals to the audience that at times pulled his role out of focus with those of the other singers in the cast. These mannerisms may have arisen from the desire to make a vivid impression and to be sure that the characterization registered everywhere in the big, unfamiliar house. In all events, Mr. Krenn knew his part inside out, and he sang it with supreme competence.

Miss Traubel's voice has never sounded warmer and lovelier than it did in the Marschallin's monologue in the first act and in the trio in the third act. Nor did she fail to convey the pathos of the Marschallin's ruminations on the inevitable loss of her young lover and the approach of old age. It was singing not only beautiful in quality but dramatically intelligent. She had successfully lightened her voice, so that only once or twice did a Brünnhilde phrase ring through the more intimate texture of the Strauss music. She was perfectly conscious of her dramatic limitations in the role, and wisely remained more or less static in the episodes calling for vehemence of movement or gesture, such as the moment in the first act when she believes her husband has surprised her with Octavian, and her impetuous outburst at the end

of the act, when she suddenly realizes that she has not kissed her chagrined lover goodbye. It was a constant pleasure to hear phrase after phrase poured out with rich, golden sound. Although it reached no tragic heights, her performance was vocally gorgeous much of the time, and invariably dignified and reflective of the flow of the action.

Mr. Brownlee's Final was the portrait of a fond, if overbearing and pompous father. He is too fine an artist to have allowed the role to become a superficial caricature. One gladly discounted the occasional vocal difficulties he encountered, in view of the convincing quality of his performance. Everyone in the cast was in good form. Miss Stevens is one of the best Octavians to be found either here or in Europe, and she sang it better on this occasion than she has in a long time. The top phrases were well supported and smooth in quality; the scale was even, and she produced her low phrases without ever going into chest tones. The full sensuous beauty of her voice could thus be appreciated. Miss Berger's Sophie was especially fresh and charming.

Kurt Baum not only sang the tenor aria well but he characterized the fatuous conceit of the singer very vividly. Alessio de Paolis and Herta Glaz were the Valzacchi and Annina; Thelma Votipka the Marianne; Lorenzo Alvary the Police Commissioner; and Lawrence Davidson the Notary. In other roles were Emery Darcy, Paul Franke, Leslie Chabay, Barbara Troxell, Paula Lenchner, Margaret Roggero, Genevieve Warner, Etienne Barone, Ludwig Burgstaller, and Peggy Smithers.

Miss Troxell, Miss Lenchner, and Miss Roggero sang the trio of the three orphans with good ensemble, if too carefully. Their opening wail should penetrate the Marschallin's chamber with its plaintiveness. Mr. Reiner worked wonders with the orchestra all evening, notably in the introduction to the third act, which was a miracle of lightness and speed.

—R. S.

Don Giovanni, Jan. 6, 2:00

Three cast changes were necessitated by illness in the seventh presentation of Don Giovanni, a Saturday afternoon broadcast performance. Eleanor Steber, scheduled to sing Donna Elvira, was stricken with appendicitis the day before and was rushed to Doctors' Hospital for an emergency operation. She was replaced by Regina Resnik. Jerome Hines and Hugh Thompson, announced for the roles of the Commendatore and Masetto, became indisposed the morning of the performance and were replaced by Nicola Moscona and Lorenzo Alvary. The others in the cast were Ljuba Welitch, Nadine Conner, Eugene Conley, Paolo Silveri, and Salvatore Baccaloni. Fritz Reiner conducted.

—N. P.

Manon Lescaut, Jan. 6

Jussi Bjoerling sang his first Des Grieux of the season in the fifth performance of the Puccini opera, and enchanted the ear with truly magnificent vocalism. Seldom has his voice been in more lustrous condition. The tone was full and firm and golden even in its highest reaches and most strenuous outpourings. His partner was Dorothy Kirsten, also in fine fettle. The two kept up a current of intensity throughout the performance, and made it a memorable one. Other excellent contributions were Lorenzo Alvary's wry and sophisticated Geronte—his first this season—Giuseppe Valdenigo's richly voiced Lescaut, and Thomas Hayward's warm tenor as Edmondo, in the first act. In lesser roles were Alessio de Paolis, George Cehanovsky, Margaret Roggero, Clifford Harvuot, Paul Franke, and Osie Hawkins. Fausto Cleva conducted.

—Q. E.



Jussi Bjoerling as Faust

Der Rosenkavalier, Jan. 5

The season's first performance of Strauss's Der Rosenkavalier was unusually eloquent both on the stage and in the orchestra pit, and it brought no less than three "firsts" in leading roles. Fritz Krenn made his debut at the Metropolitan in the role of Baron Ochs, a role he has sung more than 300 times in European opera houses. Helen Traubel assumed the part of the Marschallin for the first time anywhere. John Brownlee sang the role of Final for the first time at the Metropolitan. Fritz Reiner has never conducted the work with more refinement and élan. Risé Stevens, as Octavian, was in splendid voice, and Erna Berger, as Sophie, sang with lustrous quality.

Mr. Krenn was a complete master

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